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199.6 Robins, George, firm, London.

I9 A catalogue raisonné of... the
works of... Benjamin West... sold by
auction... 3.ed. [London, 1829]

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.....

A CATALOGUE RAISONNÉ
OF THE UNEQUALLED COLLECTION OF
HISTORICAL PICTURES,
AND OTHER ADMIRABLE COMPOSITIONS,

The Works of the revered and highly-gifted Painter, the late

BENJAMIN WEST, Esq.

PRESIDENT OF THE ROYAL ACADEMY,

COMPRISING

ONE HUNDRED AND EIGHTY EPIC, CLASSIC, FAMILIAR, AND
LANDSCAPE COMPOSITIONS,

AMONG WHICH ARE

Many Sublime Efforts of his vast & comprehensive mind;

Which will be Sold by Auction by

MR. GEORGE ROBINS

In the splendid Gallery, Newman Street, Oxford Street, London,

AT TWELVE O'CLOCK,

On FRIDAY, SATURDAY, & MONDAY, MAY 22^d, 23^d, & 25th, 1829,
IN LOTS.

THIRD EDITION.

The great renown acquired by this illustrious Painter, associating his professional labours with the beneficence of the late Sovereign, and the founding of his Royal Academy, naturally excites the most agreeable reminiscences of the last reign. In WEST's Gallery, almost all the British and Foreign Nobility,—all the great and honoured of the age, for half a century, were used to assemble; and here were first discussed, by the enlightened leaders of public taste, those measures which awakened the rulers of the state to a sense of the national importance of the culture of the Fine Arts. Hence, no site is more sacred to Science and Arts than this Gallery, which, fondly familiar to the memory of three generations, almost from infancy, is about to close for ever upon this last display of the genius of its venerable Founder! In contemplating this splendid

EXHIBITION OF THE WORKS

OF THE FATHER OF THE

British School of Epic Design,

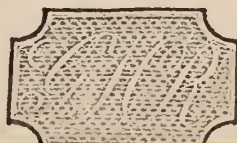
Many will perhaps lament, that at this enlightened epoch, so great a treasury of Art should be exposed to the hazard and uncertainty of the hammer; when the entire Collection, the work of this one great mind, to which we owe so much, might have become the Property of the Public, and have constituted the foundation of a

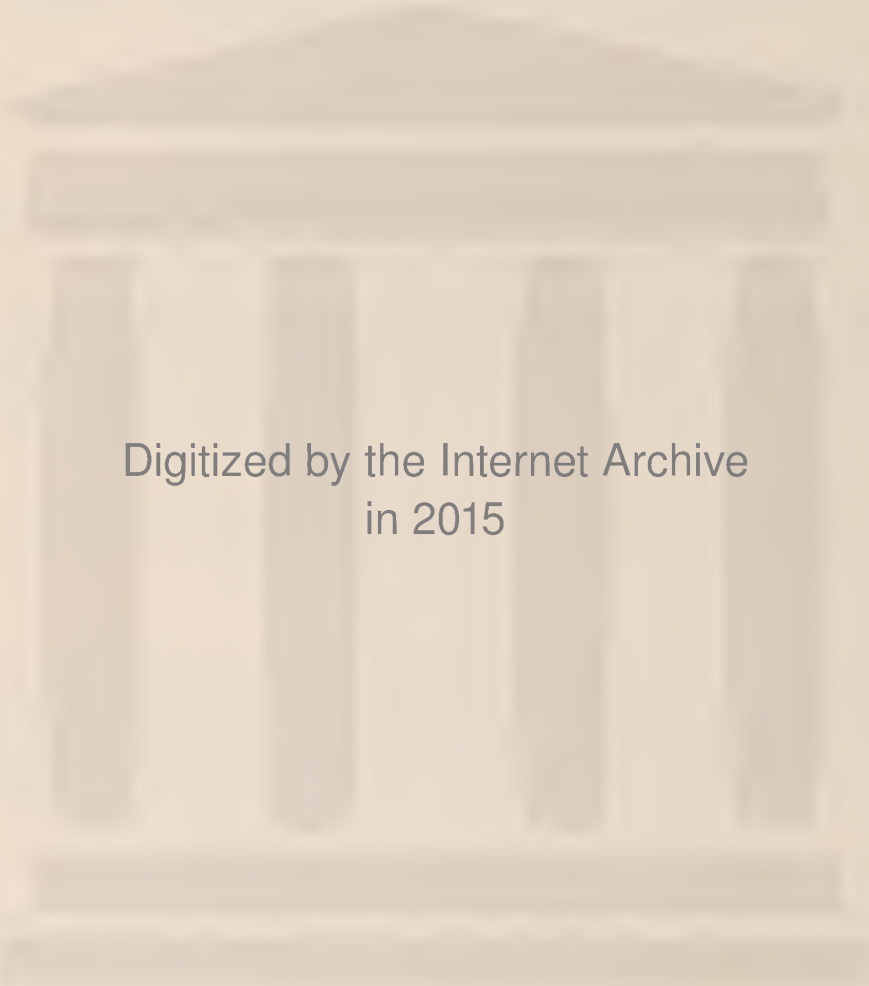
NATIONAL GALLERY.

That injustice, however, which heretofore transferred the reward of genius to posterity, happily, is not a fault ascribable to the present age. WEST's merits have been acknowledged by his contemporaries, and the claim due to his honoured memory will not appeal to the country on this trying occasion disregarded. It is no less becoming to acknowledge, that the honours thus obtained by the Painter, are mainly owing to the kind and fostering encouragement of

HIS LATE MAJESTY GEORGE III.

Who, in the singleness of his royal mind and princely liberality, placed his chosen Artist, early in life, in that tranquil state of independence, which enabled him to accomplish these great works, and raise to himself, his King, and his Country, a lasting monument of glory





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AMONG OTHER

GREAT EPIC COMPOSITIONS,

The late Sovereign commauded Mr. WEST to Paint Thirty-five Pictures to adorn the

ROYAL CHAPEL,

PROPOSED TO BE ERECTED IN WINDSOR CASTLE.

His present Majesty has been graciously pleased, in his munificence, to bestow on Mr. WEST's Family all of these noble Works that were completed, by which Princely Gift, the Gallery is additionally enriched by so many Sublime Compositions; among which are

MOSES RECEIVING THE LAWS,

The Universal Deluge, and the Crucifixion of Our Saviour.

The remaining Compositions, appropriate for Altar Pieces, are described in the Catalogue. In the Collection is the Great Picture of

CHRIST REJECTED BY THE JEWS,

For which the sum of £10,000 was refused. This magnificent Composition, whilst publicly exhibited at the old Royal Academy Room, Pall Mall, was visited by 240,000 persons. The Gallery also contains the Great Picture,

DEATH ON THE PALE HORSE,

Representing the Opening of the First Five Seals; the effect proposed to be excited by this Picture is the terribly sublime, and its various modifications, until lost in the opposite extremes of pity and horror—a sentiment which Painting had not, until then, attempted successfully to awaken. This is indeed a *chef-d'œuvre*; and the same panegyric might be safely pronounced on the remaining 150 Pictures. The space allotted for this purpose is however insufficient, and this imperfect description will end by intrincating especial attention to the following:—

<i>Expulsion of Adam and Eve</i>	<i>The Three Maries</i>	<i>The Overthrow of the Old</i>	<i>Death of Wolfe</i>
<i>The Deluge</i>	<i>The Brazen Serpent</i>	<i>Beast & False Prophet</i>	<i>Mark Anthony showing</i>
<i>Abraham and Isaac</i>	<i>aul Prophecyng</i>	<i>Telcmachus and Mentor</i>	<i>the Robe and Will of</i>
<i>The Resurrection</i>	<i>aint Paul shaking the</i>	<i>on the Island</i>	<i>Cæsar</i>
<i>Peter and John</i>	<i>Viper</i>	<i>Cicero discovering the</i>	<i>Death of Nelson</i>
	<i>Christ healing the Infirm</i>	<i>Tomb of Archimedes</i>	<i>Battle of La Hogue.</i>

Thus has Mr. West left for the admiration of the present and succeeding generations, a sublime SERIES OF PICTURES, from Sacred and Profane History, Poetry, and original Fancy, including the greater portion of the labour of his long and meritorious life, as the only Legacy for his Children. In America, the exhibition of One of Mr. West's Pictures—The Healing of the Infirm in the Temple,—which he presented to the Hospital of Philadelphia *gratuitously*, produced a sum sufficient to perpetuate the maintenance of twenty-five Pensioners, besides 1,800 guineas to build a room to receive it. It may be remarked, that none of the Pictures in this Collection have been exhibited out of the Metropolis of England, and judging from the great success of a single Picture

IN AMERICA,

Hence, it is not unreasonable to suppose that a considerable Fortune might be obtained by the exhibition of these grand and imposing Pictures, in the principal Cities and great towns of the United Kingdom; and by afterwards removing them to the principal Cities in Europe and America.

The Exhibition will be open for Public View, from Monday the 4th of May till the Sale, (Sundays excepted) and descriptive Catalogues, 2s. 6d. each, (admitting the Bearer at all times) with a Ticket for Five Persons—may be had at Mr. GEO. ROBINS's Offices, Piazza, Covent Garden, London; and Catalogues may also be had in the principal Cities in America, at Berlin, Vienna, Amsterdam, and Paris; in Edinburgh, Glasgow, Liverpool, Oxford, and Cambridge; and of T. R. SMITH, Esq. Solicitor, Furnival's Inn.

ADDRESS.

"THE GREAT CONTENTION OF CRITICISM IS TO FIND THE FAULTS OF THE MODERNS AND THE BEAUTIES OF THE ANCIENTS. WHEN AN AUTHOR IS YET LIVING WE ESTIMATE HIS POWERS BY HIS WORST PERFORMANCE; AND WHEN HE IS DEAD, WE RATE THEM BY HIS BEST!"

(Vide Johnson's Preface to *Shakspeare*.)

In proportion to a nation's becoming enlightened, so will be its respect for those distinguished persons, whether philosophers, orators, poets, architects, sculptors, musicians, painters, or others, men of rare talent and genius, whose labours have most conspicuously contributed to the general stock of mental refinement. That Painting is one of the elegant arts which assist in contributing the last grace to the mind, is an axiom universally admitted. That class of the art which illustrates the great and important events of history, particularly, has a truly noble end, as it impresses upon the mind, by its own peculiar energies, sacred and moral truths: by the first, a holy reverence is excited towards the Deity; and by the second the great and glorious deeds of the illustrious dead are strikingly represented, and perpetuated as examples for the living, to emulate their worth, and to deserve their fame. The pictures of West opened a new era of intelligence to England; for until his luminous epic compositions from sacred and profane history appeared, the powers of the art thus elevated, were not only not understood, but scarcely even conceived in this country. His "*Regulus returning to Carthage*," the first picture painted for his munificent and royal patron, astonished the public accordingly; for it was only the few cognoscenti, who had travelled to more classic regions, who already knew the capacities of painting. The consequent intelligence that was spread, as the rich conceptions of West developed themselves, in successive annual public exhibitions, taught the people by degrees to understand, and to appreciate the art. Thus may be traced, to this great and good man, the origin and progress of that growing taste in England, which, with the subsequent assistance of other luminaries of the British School, has distinguished the present epoch for its knowledge of *virtù*, so eminently above that of any former age.

In contemplating the works of this renowned painter in every point of view, his memory claims the veneration and gratitude of the nation; for to his genius, perception, and patriotic spirit, the country is truly indebted. To the splendid engravings published from his WOLFE, and LA HOGUE, is to be ascribed the origin of the extensive commercial advantages that have been derived from the trade in British prints; and to his professional exertions, may be attributed a large portion of the diffusion of that superior taste among the elegant branches of our numerous manufactures, which have been productive of millions of wealth to the empire. The collection now submitted to that British public, and the world, contains the greater part of the professional labours of his long life, thus fondly preserved in this gallery, by the venerable Artist, as the intended and only provision that he could bequeath to his posterity.

CONDITIONS OF SALE.

FIRST.

The highest bidder to be the buyer, and if any dispute shall arise between two or more bidders, the lot so disputed shall be immediately put up again and re-sold.

SECOND.

No person to advance less than five shillings at each bidding above five pounds; and so on in proportion.

THIRD.

The purchasers to give in their names and places of abode, and pay a deposit of five shillings in the pound in part of payment of the purchase-money, in default of which, the lot or lots so purchased, to be put up again and re-sold.

FOURTH.

The lots to be absolutely cleared away with all faults and errors of every description, at the purchaser's expence, within **Two Days** after the sale.

FIFTH.

THE AUCTION DUTY TO BE PAID BY THE BUYER.

SIXTH.

As this Auction is made on condition of prompt payment, the remainder of the purchase-money must absolutely be paid on or before the delivery of the lots.

LASTLY.

Upon failure of complying with the above conditions, the money deposited in part of payment shall be forfeited, and all lots uncleared or unsettled for after the time aforesaid, will be re-sold by public or private sale; and any deficiency attending such re-sale, together with all charges, shall be made good by the defaulters at this present sale, who shall have no claim to any of the surplus they may sell for.

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A CATALOGUE RAISONNÉ

OF MR. WEST'S PICTURES.

FIRST DAY'S SALE,
ON FRIDAY, the 22d of MAY, 1829.

DUTY TO BE PAID BY THE BUYER.

Lot 1.—JULIUS CÆSAR'S REGRET ON READING THE LIFE OF ALEXANDER.

3 feet 2 inches by 3 feet 5 inches.

The thought is personified with originality, and the character of the scene is purely Roman. In execution it is vigorous; and imposing in the general effect. *This picture was painted in the year 1771.*

Lot 2.—CUPIDS.

11½ inches high by 16 inches wide.

These urchin deities, rendered so delightfully mischievous through the classic dreams of amatory poets, are here harmlessly depicted by the painter, doing nothing. Woe to those who awaken the one, or trip the other off his reverie. These destructive archers differ in age; the major is almost old enough for Hymen; but the minor is not too young to pierce the bosom of an approaching Alexander. The picture is original in design, and painted with spirit.

Lot 3.—SIMEON.

20½ inches high by 26 inches wide.

An interesting group, to which the colouring is judiciously distributed. The flesh tones of old age and infancy are harmoniously relieved on the russet-coloured drapery; and the subject is wrought with becoming breadth.

Lot 4.—NAMING OF JOHN.

15½ inches high by 21 inches wide.

The first study for the large Picture.

Told with the usual intelligence and perspicuity of the master. The figure of the dumb Zacharias, writing the name of the infant Baptist, is ably expressed; and the characters, costume, and general contour assimilate with the period of the event.

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Lot 5.—BIRTH OF JACOB AND ESAU.

15½ inches high by 21 inches wide.

Admired as a composition, for the taste which is displayed in the grouping. The disposition of the figures, thus spread into the whole length of the apartment, is united by the interesting exposure of the twin brothers in the arms of their respective nurses. Pictorial ramas thus ingeniously constructed upon sacred story, may be numbered amongst the most captivating effusions of the inventive genius of painting. A sentiment of joy, compatible with the safe delivery of the mother, seems to pervade the composition, which is leep, rich, and harmonious in effect and colouring.

Lot 6.—SAMUEL, WHEN A CHILD, PRESENTED TO ELI.

12½ inches high by 17 inches wide.

A subject well appointed for graphic representation, and herein treated with the amenities of pictorial effect.

Lot 7.—JACOB AND LABAN.

14 inches high by 19½ inches wide.

Feelingly descriptive of the memorable parting, as described in the sacred volume. The action and expression of the faithful Jacob evidently marks the candour and peaceful demeanour with which he addresses the proposal to his father-in-law, Laban, whose acquiescence to the equity of the offer is equally manifest. To convey the meaning of the story thus, by the single action of a moment, is a difficulty only known to the painter, and rarely admitted but by the liberal connoisseur. Well understood, and embodied this recondite property of his art with unusual felicity. The composition is entirely fitting to the subject, being wrought in the elevated pastoral style of art.

Lot 8.—RESURRECTION OF OUR SAVIOUR.

2 feet high by 1 foot 6 inches wide.

A choice picture by the master. The figure of the Saviour is finely conceived.

Lot 9.—CUPID COMPLAINING TO VENUS OF BEING STUNG BY A BEE.

3 feet 4 inches high by 4 feet 3 inches wide.

The graphic personification of a theme, sweetly sung by the lyric poets of olden times. The sting is apparent in the visage of Cupid, whilst the eager expression of the prating, infant informer of the cause of this sudden woe, is a trait so admirably depicted, that it leaves nothing that the imagination could supply to render the sentiment complete. Venus, "spite of her darling boy," appears to smile at the officiousness of the little tell-tale.

Lot 10.—CHRIST AMONG THE DOCTORS IN THE TEMPLE.

11 inches high by 15½ inches wide.

An interesting subject, wherein the divine youth, Christ, with a sweet expression of intelligence, is disputing with the Jewish doctors.

Lot 11. — PRESENTATION OF THE CROWN TO WILLIAM THE CONQUEROR.

1 foot 7½ inches high by 1 foot 2½ inches wide.

An historical scene, rendered in the Artist's accustomed style, when personifying facts taken from the annals of the middle ages.

Lot 12.—CHRIST SHOWING A LITTLE CHILD AS THE EMBLEM OF HEAVEN.

2 feet 3 inches high by 1 foot 9 inches wide.

The first study for the admired picture presented to the Governors of the Foundling Hospital, as an Altar-Piece for the Chapel.

The history of this benevolent Institution is intimately associated with the Artists and the Arts; for the collection of pictures gratuitously bestowed by the Artists on the Foundling Hospital, was the remote cause of the founding of the Royal Academy.

It is within the walls of the Foundling, that the curious may contemplate the state of British art, previously to the epoch, when our late sovereign first countenanced the historical talent of WEST. In the court-room are four large historical pictures, taken from the sacred Scripture, enforcing the moral duty—Protection of Deserted Infancy. The first, *The Finding of Moses*, presented by HAYMAN. The second, *Pharaoh's Daughter adopting Moses*, presented by HOGARTH. The third, *The Angel of the Lord and Ishmael*, presented by HIGHMORE. The fourth, *Christ shewing a child as the emblem of Heaven*, presented by WILLS, all painters of the British school. Wilson, Gainsborough, Haytley, Monamy, Marlow, Ramsay and Hudson, (the master of Sir Joshua Reynolds) also presented portraits and composition pictures in their respective styles. Rysbrack gave a finely sculptured marble chimney-piece, emblematic of the charity. Wilton, Deval and Saunderson, also sculptors, contributed their own ingenious labours, and Ives bestowed the highly embossed shields. The gallery thus rich in graphic specimens of native art, drew a daily crowd of spectators in their splendid equipages, and a visit to the Foundling became the most fashionable morning lounge of the reign of George the second. The eclat thus excited in favor of the arts, suggested the annual exhibitions of the united Artists, which Institution was the precursor of the Royal Academy.

Hogarth's celebrated march to Finchley, and his portrait of the Founder, the venerable Captain Coram, are in the collection. HOGARTH's picture was the first work of Art presented, and "WEST's" the last. The great dramatic painter HOGARTH, in compliment to his munificence, was elected a governor, and WEST, unsolicited, obtained the same distinguished honor.

Lot 13.—ÆGISTHUS VIEWING THE BODY OF CLYTEMNESTRA.

3 feet 5 inches high by 4 feet 5 inches wide.

This impassioned scene records an act of just retribution in the assassination of the murderer of Agamemnon, and the seducer of his wife Clytemnestra, the wicked participator of his ambition, his perfidy and lust; Orestes, the son of Agamemnon, long meditated revenge, but his supposed death being proclaimed, the guilty pair, who had usurped the throne of Argos, went to the temple of Apollo, to return thanks to the god for the desired event. Orestes, who had secretly concealed himself in the temple, attacked them, and put them both to death.

Lot 14.—BEGGAR WOMAN AND CHILD.

1 foot 6 inches high by 1 foot 2½ inches wide.

Studies painted from the life, and executed with that intelligence, which can only result from the constant observation of nature, aided by the experience acquired by the sedulous labour of years devoted to the art.

In the delineation of such humble subjects, Rubens, Murrillo, Rembrandt, and other renowned painters, occasionally delighted to beguile an hour, purloined as it were from the laborious duties allotted them by the imperious dictates of fame.

Lot 15.—TOBIT'S RETURN.

11 inches high by 12 inches wide.

The story emphatically expressed. The tender zeal with which Tobit is performing this act of filial piety, is obviously implied by the action of the youth; whilst that of the father is equally apparent, by the fondness with which he leans upon his son's arm, and the yielding confidence with which he submits to the ministering of the prescribed remedy. A beautiful subject were this for a print, as one of the illustrations to a splendid edition of the Bible.

Lot 16.—RETURN OF THE PRODIGAL SON.

11 inches high by 12 inches wide.

A striking trait of the painter's feeling, and of the perception with which he entered into the spirit of his subject, is expressed in the action of the fond father, about to wrap his penitent, wretched son, in his own mantle. Touching incidents like these constitute the genuine pathos of art.

Lot 17.—THE MARIES AT THE SEPULCHRE.

2 feet 10 inches high by 2 feet 10 inches wide.

The tone, and general contour of this elegant composition, are admirably constructed to give energy to the supernatural brightness of the angel, as discovered by the astonished Maries, whose affection for the holy inhabitant, the defunct Jesus, thus, at early dawn, brought them mournfully to his tomb.

Lot 18.—THE WISE MENS' OFFERING.

2 feet 3 inches high by 1 foot 10 inches wide.

Few passages from the New Testament have so often furnished a theme for the pencil as this. Raffael, Rembrandt, Poussin, Reubens, Reynolds; all the great, and all the minor schools have given their multiplied editions of the Wise Mens' Offering. The theme is certainly picturesque in its associations. The scene a stable, the personages holy, the contrasts striking; all conspiring to the pictorial. The varied character of the mission, princes, and chiefs from distant regions, their costume gorgeous, and their presents rich. The subject is inspiring to the graphic student; WEST, it is evident, felt the capacities of the story, as applicable to his art.

Lot 19.—THE COMBAT BETWEEN HECTOR AND DIOMEDE PREVENTED BY THE LIGHTNING OF JUPITER.

1 foot 8½ inches high by 2 feet 3½ inches wide.

Imagined in the impressive gusto of the terribly sublime. These illustrious chiefs are animated with the mighty energy, which the poet describes. Such subjects indeed, were congenial to the daring pencil of WEST.

Lot 20.—THETIS BRINGING THE ARMOUR TO ACHILLES.

1 foot 8 inches high by 2 feet 3 inches wide.

The affecting passage, as related by the epic pen of Homer, thus translated by the pencil of the painter, shows that he could enter into the spirit of the author, and infuse into his hero the full expression of all he felt. The picture is splendid in colour, and effect.

Lot 21.—THE LAST SUPPER.

10½ inches high by 14 inches wide.

The study for the admired picture, placed over the table of the Altar of the choir of St. George's chapel, Windsor,

The effect of which, combining with the dark, rich, ancient carvings of the stalls, produce a charm that sensibly advocates the adoption of the desired union of painting with ecclesiastical architecture. This Altar-piece, was painted by command of his late Majesty, expressly for the hallowed situation in which it is placed.

Lot 22.—THE INFANT ST. JOHN.

1 foot 5½ inches high by 1 foot 1 inch wide.

A pleasing little allegory, wherein the infant Baptist is fondling a lamb, the symbol of him, whom the sacred scribes denominate the Divine Shepherd.

Lot 23.—ST. ANTHONY OF PADUA.

2 feet 2 inches high by 1 foot 6½ inches wide.

The ecstasy of the saint on beholding the infant Saviour, is characteristic of the legend, which describes St. Anthony thus blessed with a sight of the object of his enthusiastic devotion. The grave colouring of this picture is compatible with the retired sentiment associated with the habits of a monkish cell.

Lot 24.—THE CAPTIVE, FROM STERNE.

19½ inches high by 14½ inches wide.

The prototype for this figure, who was a poor Yorkshire labourer, was little conscious of having his portrait thus perpetuated. Sir Joshua Reynolds selected him as a model of study for his celebrated personification of the *Ugolino* of Dante. Another fine picture from the same living prototype by Sir Joshua, and the size of life, is that personification of the venerable sage, described by Goldsmith, in his admired poem.

"Sinks to the grave with unperceived decay,
Whilst resignation gently slopes the way."

In this masterly composition of the Captive, MR. WEST availed himself of the same study, into which he has conveyed an intelligence and expression that demonstrate the congenial alliance of poetry and painting, thus operating to excite our best moral sympathies.

The painter has completed the personification, by introducing the portrait of his esteemed friend, the sentimental Sterne, in the character of Yorick—thus contemplating with emotion the phantom of his own creative imagination.

"How near to madness, Genius is allied!"

Lot 25.—THE DEAD ASS, FROM STERNE.

19½ inches high by 14½ inches wide.

It was supposed half a century ago, that the study of the epic, or grand gusto of painting, disqualified its professors for depicting the familiar, or domestic style: The living school has abundantly removed that prejudice. In this composition WEST, however, had already proved that the high pursuits of art enabled him to represent familiar life, with that superior grace with which the poets have described similar subjects—by adorning them with elegant simplicity. From WEST's example of thus treating passages judiciously selected from our best authors, may be deduced that superiority of graphic illustration, which has raised the British press to its present state of decided pre-eminence. The back ground is a choice specimen of the Artist's mastery in rural landscape.

Lot 26.—ANGELS DELIVERING ST. PETER.

14½ inches high by 11 inches wide.

Designed with that elevated feeling which is compatible with the pathos of the sacred Scripture. The angels are clothed with brightness. The effect is impressive—the light appears sudden and supernatural. The scene eminently displays WEST's rich perceptions of the picturesque.

Lot 27.—ANGELS AT THE TOMB OF OUR SAVIOUR.

14½ inches high by 11 inches wide.

One of those splendid emanations of genius that surprises and delights, by displaying at once the magic powers by which painting can realize a scene that renders the imagination captive. It is impossible to behold this picture, potent in sentiment, and brilliant in effect as it is, without reverence for the memory of him that could thus realize the divine scene in so small a compass, and in so grand a style of art.

Lot 28.—CHILD AFRAID OF CROSSING THE WATER

1 foot 4 inches high by 1 foot 9 inches wide.

One of those congenial effusions of the fancy in which WEST, in common with other great painters, occasionally relaxed, by diverting the pencil from the arduous mental labour of greater works. This elegant little poem in paint, evidently discovers a master's hand. It is intense in tone, and of gemlike richness.

Lot 29.—MOSES VIEWING THE PROMISED LAND.

1 foot 8½ inches high by 2 feet 5 inches wide.

Wrought in the noble gusto of the great Italian school. Mr. WEST's perception of that dignified abstract character, which is the greatest attribute of the epic, was early manifested in depicting the animated figure of the great legislator of the Jews. The subject thus conceived in the lofty spirit of the poetry, and expressed in the emphatic language of painting, appears almost to be the work of inspiration. Intensity of colouring, in this rare specimen of art, is elevated to its highest scale.

Lot 30.—ANGEL AT THE TOMB OF CHRIST.

1 foot 3 inches high by 11 inches wide.

One of those cabinet pictures which all the connoisseurs coeval with the period of its creation coveted, and would have possessed, had its author consented to part with it, even at any price.

Lot 31.—PHAETON SOLICITING APOLLO FOR THE CHARIOT OF THE SUN.

4 feet 8 inches high by 7 feet wide.

Composed with classic feeling, and in the congenial spirit of poetry. The rash youth, so finely described in ancient story, is represented at the moment of the opening of the gates of Heaven, entreating the Lord of day to allow him to drive his car. A flood of light celestial is pouring upon the rosy hours, who are leading the milk-white steeds of Apollo to be harnessed to the chariot of the sun. Beneath, the stars astronomically personified, are fading into shade, eclipsed by the radiant beams of renovating day. This elegant composition has been always reputed by the cognoscenti for its purity and chasteness of colouring, and brilliancy of effect.

Lot 32.—ARIADNE ON THE SEA-SHORE.

11 inches high by 12 inches wide.

A small cabinet picture worthy the old Italian school. The disconsolate daughter of Minos, thus left deserted on the shore of the island Naxos, by the faithless Theseus, is herein depicted wrapped in that silent agony of grief which is inconsolable. In vain are the title loves, seated near, ministering comfort—their infantine sadness is unheeded, and the instant barque to which one points, seems about to awaken her to despair.

Lot 33.—VENUS WEeping OVER THE BODY OF ADONIS.

11 inches high by 12 inches wide.

This classic story, so often the theme of poet, painter, and sculptor, is repeated by the pencil of WEST with sufficient originality. In style, it assimilates with the feeling of the old masters, and in size, character, and expression, *is a suitable companion to the preceding lot, the Weeping Ariadne.*

Lot 34.—A LANDSCAPE, DRIVING OF SHEEP AND COWS TO WATER.

11½ inches high by 15½ inches wide.

On the appearance of this very chaste picture, the connoisseurs at once admitted WEST's feeling for the amenities of simple pastoral composition. The sentiment is poetic, and combines all the charms of this class of pictorial design.

Lot 35.—CICERO DISCOVERING THE TOMB OF ARCHIMEDES.

4 feet 1 inch high by 6 feet wide.

A composition in which the painter has eminently displayed the versatility of his powers. The grouping of the figures, their spirit and animation, the pictorial richness of the general scene, and the masterly knowledge of landscape, which is expressed in the elegant disposition and execution of the trees, exemplify in his own practice, the result of that mode of study, which he urged upon the attention of the disciples of the art. A student, said this patriarch of the British school, should never be without his pencil and his book, in which he should delineate every object of every class and kind, that he may attain that general knowledge of form, which shall enable him with facility to embody his thoughts, whatever be the subject of his design. Such studies may be likened to the words and sentences which constitute the universal language of his art.

Lot 36.—THE NATIVITY OF OUR SAVIOUR.

15 feet 6 inches high by 8 feet 6 inches wide.

A Cartoon, from which the painted glass Window in St. George's Chapel, Windsor, was executed.

Gorgeous and intense in splendour as are the works of the great colourists who availed themselves of the discovery of painting in oil, yet, the steady grandeur of one and effect produced by opaque, or semi-transparent colours, as previously applied to pictorial representation, has been considered by many learned authorities better suited to the severity of style, compatible with the grand gusto of epic composition. Michael

Angelo openly professed that doctrine, and Sir Joshua Reynolds, the greatest colourist of his age, inclined to the same opinion. The cartoons of Raffael have been quoted as existing instances of the axiom; and it is admitted indeed, by those best qualified to arbitrate the question, that that resplendent richness, and transparency of depth, which are the peculiar attributes of oil painting, would rather have deteriorated, than improved the grand sentiment conveyed by this glorious series of epic compositions.

This cartoon, the prototype for the splendid stained glass Window, so beautifully conspicuous through the gothic vista of St. George's Chapel, as a specimen of colouring, is wrought in the true gusto of elevated art. The lower compartment, represented with gravity and local truth, is sufficiently harmonious by its native simplicity; whilst the upper part of the composition, being wrought on a higher scale, bursts upon the sight with celestial brightness. As a picture, it is so compatible with the spirit and intention of the design, so entirely effective and harmonious, that the absence of oils and varnishes in its fabric, leave the admirers of true art no feeling for regret.

LOT 37.—ST. PAUL SHAKING THE VIPER FROM HIS FINGER.

4 feet high by 2 feet 4 inches wide.

Nothing that has proceeded from the mental and physical powers of WEST; has been more generally seen, or more universally admired, *than the great Altar-piece of the Chapel of Greenwich Hospital.* It is supposed that the ship in which this holy missionary had embarked, was wrecked on the shore of the island of Malta, in the Mediterranean sea. There is no subject in holy writ so congenially descriptive to the picturesque feeling of the painter as this. The voyage is detailed by Paul with geographical exactness, who relates, that after touching at many Greek islands, renowned in profane story, the vessel encountered a storm, which endured fourteen days. The prophet foretold the master and the crew that they should be cast upon a certain island: this prediction was verified. In the vessel were "two hundred three score and sixteen souls." Paul, on the third day of that storm—"when neither sun nor stars in many days appeared," cheered the drooping spirits of the crew—saying, "there shall be no loss of any man's life among you, but of the ship." At length the fourteenth day arrived, the termination of their peril.

"And when it was day, they knew not the land; but they discovered a creek with a shore, into which they were minded, if it were possible, to thrust the ship.

"And when they had taken up the anchors, they committed themselves unto the sea, and loosed the rudder-bands, and hoisted up the main-sail to the wind, and made toward the shore.

"And falling into a place where two seas met, they ran the ship aground; and the fore-part stuck fast, and remained immoveable, but the hinder part was broken with the violence of the waves."

Those who could swim cast themselves into the sea, and those who could not, "some on boards, and some on broken pieces of the ship," escaped all safe on land.

The subject then, was judiciously chosen by the painter, for the reverential spot for which it was designed; where it is hoped it may continue to be contemplated for ages to come, by veteran seamen, as an impressive memorial of God's holy providence to shipwrecked mariners of olden times!

As a composition, this great picture is of surpassing grandeur, as may be seen by this masterly and most elaborately finished study, from which the painter wrought so lasting a monument to his own fame, and the honour of the British school.

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F. R.

Lot 38.—THE OVERTHROW OF THE OLD BEAST AND FALSE PROPHET.

3 feet 4 inches high by 4 feet 8 inches wide.

This design breathes the awful and mysterious spirit of the Apocalypse.

"And I saw Heaven opened, and beheld a white horse; and he that sat upon him was called * * * *
His eyes were as a flame of fire, and on his head were many crowns."

In high imagination, this composition, to use the sentiment of Burke, "is elevated on the wings of inspiration." In pathos it is terribly sublime; what can be conceived more stupendous in graphic personification, than the sudden destruction of the mighty idol, the "old beast," or more appalling than the overthrow of its enraged devotees? The bright squadron of angels, charging the fierce idolators, are beings supernatural. It were no hyperbole, perhaps, to aver, that Milton, Shakspeare or Dante, could either have embodied his visions of spirits with the pencil, might have owned himself the author of this design. The painting is executed with a rapid, daring mastery, compatible with the originality of the thought, which seems embodied at once upon the canvass.

Lot 39.—PAUL AND BARNABAS.

12 feet 6 inches high by 10 feet wide.

Painted by command of His late Majesty for his intended Chapel in Windsor Castle.

Considered with unlimited reference to the pictorial attributes of this order, the composition may be pronounced a school in itself, as an exemplar of the great style. It is grand in its general contour, magnificent in design, and harmonious in effect. The groups, comprising all the varieties of age, in both sexes, are arranged with a master mind, are replete with expression, and painted with the most accomplished sentiment and feeling. It is due to the fame of this great painter, to estimate his talent by works of this high class, where his whole mind has been engaged in exhibiting the utmost stretch of his graphic powers.

Lot 40.—TELEMACHUS AND MENTOR ON THE ISLAND OF CALYPSO.

3 feet 4 inches high by 4 feet 4 inches wide.

It is to be regretted that the engraving of this finely composed scene had not been finished by a hand that could as congenially have felt the spirit of West's pencil, as did that of WOOLLETT; for had justice been done to the picture, another print would have been added to the portfolio, commanding the universal admiration of the cognoscenti. As a picture, regarded in the light of splendid furniture, nothing were more worthy a place in the gorgeous apartment of a palace than this. The scene is romantic, and highly poetic in sentiment. The incidental light, from the bursting sun-beam through the storm, creates a magical effect. The waves roll in shore with a motion perfectly illusive.

Lot 41.—MADONNA AND CHILD.

11 inches high by 8½ inches wide.

Painted in 1765, subsequently to West's return from Italy. Highly wrought, and composed and coloured in the feeling of the Italian school. The Artist's passionate admiration of the Correggiesque style is identified with this elegant cabinet picture.

Lot 42.—MARK ANTHONY SHOWING THE ROBE AND WILL OF CÆSAR.

6 feet high by 9 feet 3 inches wide.

To retrace the steps by which a school of art or science have advanced to the ultimate goal of knowledge, is one of the most pleasing and satisfactory occupations of philosophic enquiry. Purcell, original as was his genius, improved the harmony of his native art, by the study of Italian music; hence, that union of grace and beauty which enriched the subsequent compositions of the English musicians. West, as eminently, by his sedulous study of the great Italian masters, reflects new light upon the British school of pictorial design; yet, did neither of these eminent professors of their respective arts, sacrifice their own genuine feelings at the shrine of foreign excellence. This composition, though incorporating the high gusto of Italy, is yet of native fabric, and is still held as an exemplar of style as characteristic of our national school.

In this graphic drama, all the attributes of the epic are eminently displayed; not a group in the crowded scene could be spared; every part in just graduation is an indispensable episode to the memorable event which it records. The dignified self command of Mark Anthony, thus exciting the populace, by exhibiting the touching spectacle of Cæsar's cloak, is a masterly trait of graphic pathos. The tragic story indeed is thus told as emphatically, as action, character, and expression are capable of embodying the thoughts through the imitative medium of painting.

Lot 43.—THE BARD.

8 feet high by 6 feet wide.

When Mrs. Siddons beheld this empassioned personification of the Bard of the poet Gray, she exclaimed, "Ruin seize thee! ruthless king," with the poetic fervor of sudden inspiration. The compliment, for such it was intended, made a lasting impression on the painter's mind. This composition is strikingly grand.

Lot 44.—CHRIST HEALING THE SICK IN THE TEMPLE.

2 feet 5 inches high by 3 feet 10 inches wide.

The original design for that graphic composition, the history of which records the most illustrious instance of patronage that has hitherto been conferred by a public institution on any individual member of the British school. The picture of "CHRIST HEALING THE SICK IN THE TEMPLE," having been purchased by THE BRITISH INSTITUTION, for the unprecedented sum of THREE THOUSAND GUINEAS; an act of munificence which will transmit the memory of the enlightened and patriotic noblemen and gentlemen, directors of that truly National Institution, with honour to posterity.

It is gratifying to be able to relate, that the public subscriptions for the engraving, published from this picture, under the auspices of the Institution, together with the vast sum received from its long continued public exhibition, amply repaid the funds so liberally supplied by the Directors, in furtherance of their noble and enlarged views for the promotion of the British school.

Guineas
Bones

Lot 45.—NARCISSUS.

2 feet high by 3 feet wide.

No work of the hand of WEST excited more general admiration among the professors of the art, than this very original and finely conceived cabinet picture. That recondite quality in painting, so well expressed by Sir Joshua Reynolds, in the term "*low toned brightness*," is herein displayed with rare felicity. The colouring is intense. The effect of the landscape, with its pellucid stream, is wrought on so rich a scale, that the picture may be compared with the variegated depths and sparkling brightness reflected from gems, disposed on a ground of russet velvet. The contemplation of this small picture, ever open to the view of the student, afforded new light to the rising school of landscape painters; and quickened those perceptions, which have raised it to that decided pre-eminence which it has attained, as acknowledged by all the world.

neat

Lot 46. JOSHUA CROSSING THE RIVER JORDAN WITH THE ARK.

1 foot 8½ inches high by 2 feet 5 inches wide.

JOSHUA, chap. 3.

Verse 11. Behold the ark of the covenant of the Lord of all the earth passeth over before you into Jordan.

Verse 17. And the priests that bare the ark of the covenant of the Lord stood firm on dry ground in the midst of Jordan, and all the Israelites passed over on dry ground, until all the people were passed clean over to Jordan.

Those recondite perceptions of the pictorial character of ancient times, which are so observable in the works of certain Italian masters, are no less obvious in those of WEST. In this composition all savours of antiquity. The scene, with all its circumstances, the general appearance of the multitude of priests, the costume, the very colour of their complexions, are in perfect accordance with this sentiment. Hence, there is, perhaps, no picture in this extensive collection, that has stronger claims to the unqualified praise of originality.

40
neat
Sard.

Lot 47.—THE CRUCIFIXION OF OUR SAVIOUR.

7 feet 6 inches high by 6 feet wide.

Painted by command of His late Majesty. From this design a painted glass was to be executed for the large west window in St. George's Chapel, at Windsor.

The magnificent piling up of the groups in this awfully sublime composition, would have produced an effect under the influence of transparent light, inconceivably grand, on a window of at least sixty feet in height. That fatality, however, which seems to have frowned upon all the great schemes for the promotion of the fine arts in England, frustrated this princely design; and this picture will remain to tell the discreditable tale to future times.

When WEST had completed his first commission, the historical composition of "*Regulus returning to Carthage*," for his honoured patron HIS LATE MAJESTY, his studio was visited by many of the first personages to view this work, and among others, the celebrated Philip, Earl of Chesterfield: his Lordship was a connoisseur. After being seated before the picture, which perhaps is one of the most impressive epic compositions that ever emanated from the pencil, and remaining silent, the sensitive Artist modestly desired to know his Lordship's opinion. "Why, Mr. West," replied the accomplished nobleman, "It has one fault, Sir, and only one; namely, that it was not painted three hundred years ago."

LOT 48.—MOSES AND AARON BEFORE PHARAOH.

12 feet 6 inches high by 10 feet wide.

Painted by command of His late Majesty for his intended Chapel in Windsor Castle.

Exodus, chap. 7.

Verse 8. And the Lord spake unto Moses, and unto Aaron, saying,

Verse 9. When Pharaoh shall speak unto you, saying, Shew a miracle for you: then thou shalt say unto Aaron, Take thy rod, and cast it before Pharaoh, and it shall become a serpent.

Verse 10. And Moses and Aaron went in unto Pharaoh, and they did so as the Lord had commanded: and Aaron cast down his rod before Pharaoh, and before his servants, and it became a serpent.

Verse 11. Then Pharaoh also called the wise men, and the sorcerers: now the magicians of Egypt they also did in like manner with their enchantments.

Verse 12. For they cast down every man his rod, and they became serpents: but Aaron's rod swallowed up their rods.

Verse 13. And he hardened Pharaoh's heart, that he hearkened not unto them, as the Lord had said.

The uniform greatness of feeling which pervades the whole of this series, manifests the vast scope of mind to conceive, and wondrous energy of hand to execute, with which the Artist was endowed; qualities rarely united, and without which, that imposing grandeur can never be obtained, which is so indispensable in works thus intended for the adornment of great public buildings. To appreciate the merits of pictures of this stupendous class, the spectator should bear in mind that their effect can only be fully comprehended by seeing them at that distance from the eye for which they were expressly painted. Their fitness and general contour cannot be conceived, but by supposing the whole placed in their allotted compartments, and forming that imposing union of painting and architecture, with all the enrichments which these arts united are capable of, in exciting the imagination to admiration and delight.

LOT 49.—THE ASCENSION OF OUR SAVIOUR.

11 inches high, by 7½ inches wide.

This most brilliant little emanation may compete with the finest specimens of ancient or modern art. The lower compartment of this picture is wrought in that rich, low-toned lustre so productive of harmony in the masterly sketches of Rubens; whilst the upper one, representing Christ's ascension amidst a galaxy of Angels, is enforced in that splendor of light which the author of this graphic gem, so intensely felt in his admiration of the works of Corregio.

LOT 50.—CHILDREN EATING CHERRIES.

7 inches high by 9 inches wide.

There are few painters who would not feel proud to be the author of this most original production. The subject, a simple group of cottage children; but painted in a style so eminently above the common order of this class of subjects, that words cannot easily convey to the perceptions, the attributes of the art which constitute its merit. It must be seen to be felt—and felt to be understood; for it is wrought in the recondite gusto, and addressed to the learned in *virtù*.

Lot 51.—MOSES AND AARON SACRIFICING.

12 feet 6 inches high by 10 feet wide.

Painted by command of His late Majesty for his intended Chapel in Windsor Castle.

In the just appreciation of this particular collection of historical designs, it is due to the fame of the painter to enforce attention to the uniform spirit and energy which prevails throughout the series. Inexhaustible in invention, powerful in expression, splendid and harmonious in general contour, and imposing in effect, the mind of the Artist appears never to have descended from its elevated scale; nor his hand to have relaxed from its wonted power.

In eulogium of Nicolo Poussin, it has been said, that his compositions induce the supposition of his having lived two thousand years ago. It is difficult to abstract the mind from its familiarity with contemporary genius, however great, sufficiently to clothe it thus in sentiment; yet in apostrophising the genius of West, it were no hyperbole to assign the same praise to the spirit in which his works have been conceived. All his greatest compositions assimilate with the intense pathos, through which the imagination is wont to view the eventful scenes of antiquity.

Lot 52.—THE RESURRECTION OF OUR SAVIOUR.

16 inches high by 13 inches wide.

Admirable in design, intense in splendour of colour, and touched with a pencil free and intelligent, as that of the admired Velasquez. This captivating little picture is fraught with genius.

Lot 53.—NOAH SACRIFICING.

11 feet 6 inches high by 6 feet wide.

Painted by command of His late Majesty, for his intended Chapel in Windsor Castle.

GENESIS, chap. 8.

Verse 20. And Noah builded an altar unto the Lord; and took of every clean beast and of every clean fowl, and offered burnt offerings on the altar.

Poetry, great as are its capacities and pathos, could not identify its descriptive powers more intensely with the scenes of ages remote, than painting thus elevated in sentiment. This impressive picture describes the man most favoured of Heaven, who, surviving the wreck of the living world, thus awfully insulate, is offering the pious sacrifice of gratitude to his Preserver and his God. The contemplation of works of art, like these, cannot fail to inspire reverence for that holy record—the divine source from which such impressive subjects are so abundantly supplied.

Lot 54.—BELISARIUS.

24 inches high by 14½ inches wide.

The famed Roman general of the Emperor Justinian, memorable for his signal and momentous victories, but still more for his misfortunes, abandoned to want by his ungrateful master, is herein personified with that pictorial feeling which directly appeals to the heart. The venerable warrior, thus depicted, is figuratively, the living ruin of departed greatness.

Lot 55.—CHRIST HEALING THE INFIRM IN THE TEMPLE.

12 feet 6 inches high by 10 feet wide.

Painted by command of His late Majesty for his intended Chapel in Windsor Castle.

A more impressive and grand display of the powers of pictorial art, is perhaps nowhere to be found, than in this affecting composition. Christ is herein represented with a countenance all benignity, dispensing one of his holy offices of mercy. The whole contour of this picture is nobly epic. The episodes are beautiful and touching—the sentiment is abounding with pathos. In one group, an appeal to the healing power of the Saviour, is made in the ardour of eager supplication by the friends of the youth, struggling under the appalling contortions of the possessed of an evil spirit. In another, a prostrate mother, with a countenance, though meek in resignation, yet ardently excited by faith, is submitting her youthful son, emaciated with sickness, to the benevolent eye of the Divine Physician. With a feeling no less beautiful in conception, than original as a trait of an infant boy, braided to the shoulders of the mother, innocently unconscious of her anxiety, is smiling in rosy health. Who can behold this painted story without emotion?

Lot 56.—THE NATIVITY OF OUR SAVIOUR.

2 feet 4 inches high by 1 foot 8 inches wide.

The first study for the lower compartment of the same design, for the stained-glass Window of St. George's Chapel.

The countenances of Mary and the infant Jesus in this cabinet picture are exquisitely finished.

Lot 57.—THE MESSIAH.

4 feet 1 inch high by 3 feet 3 inches wide.

REVELATIONS, chap. 1.

Verse 7. Behold he cometh with clouds, and every eye shall see him; and they also which pierce him; and all kindreds of the earth shall wail, because of him, even so, Amen.

In contemplating works of art, and of the more elevated department in particular, spirit and intention of the author, whether painter, poet, or sculptor, should be kept in the "mind's eye." In Pope all is ineffable sweetness and harmony of numbers. Dryden breathes the despotic majesty of verse. Michael Angelo shaped his marble with the stroke of the thunderbolt, and Raffael gave life to forms, moulded by the fingers of the graces. Shakespeare was mighty in scenes of terror, and Milton was lofty and sublime.

West's chief attribute was that of the awful sublime—his compositions appear to be created by the fiat of his inventive power. His greatest works, as viewed abstractedly with reference to his thinking and intention, strongly enforce this main object of his art. The energy of his perception strikes at once, and having made that impression, the means by which he achieved his purpose, being his own, claim that candid critical allowance, which judgment is ever willing to accord to the rare merit of originality.

The single sentiment of this picture is strikingly grand.

LOT 58.—ELISHA RAISING THE WIDOW'S SON.

4 feet 5 inches high by 3 feet 6 inches wide.

In this impressive composition, the painter has chosen another point of time from the same sacred story, *partly related in the picture, Lot 167*. Herein, the youth is represented newly restored to life, and in the arms of his mother, whose affliction is thus changed into holy rapture. The figure of the prophet is dignified and expressive of the solemnity of the supernatural act, which he has thus benevolently accomplished.

LOT 59.—PADDINGTON CANAL.

3 feet 4 inches high by 4 feet 8 inches wide.

This cheerful, animated scene, records another evidence of the versatile powers of the pencil of this Artist. As a topographical picture, characteristic of the customs of the age in which it was painted, it will be viewed by posterity with increasing interest. Considered as a contemporary performance, it cannot be regarded with indifference, for as a work of art it is wrought with mastery, and as a scene it is replete with pictorial incidents, all represented from the life, with that close fidelity to truth and local circumstance, which constitutes the great charm of topographical painting. On the deck of the barge, which actually in motion, are the portraits of Mr. and Mrs. West, and several of their old and esteemed friends.

LOT 60.—LANDSCAPE—EVENING.

11½ inches high by 16½ inches wide.

A twilight effect, the scene on the banks of the Thames, above Windsor, and wrought in the style and feeling of Rembrandt. The barge at anchor, with no one on the deck, accords with the silent sentiment of eve. The venerable painter hereabout delighted in the lonely contemplation of this tranquil season of the day. Avon's green banks are hallowed to the fond reminiscence of Shakspeare. The time may come, when the memory of West may be alike congenially associated with Windsor's rural shores.

END OF FIRST DAY'S SALE.

Amount of the Day's Sale, 4027 £.

SECOND DAY's SALE,
SATURDAY, the 23d of MAY, 1829.

DUTY TO BE PAID BY THE BUYER.

Lot 61.—HECTOR PARTING WITH HIS WIFE AND CHILD.

2 feet 3 inches high by 1 foot 8 inches wide.

It will be observed, that this picture is incomplete. It was the intention of the painter to add to the expression of the nurse, and the suggested alteration is marked in outline. The terror of the infant boy, at the appearance of his father's visage, shaded by his massive helmet, is an episode, very naturally expressed.

Lot 62.—CUPID SLEEPING ON A BED OF ROSES

11 inches high by 14½ inches wide.

Chaste in colour, and painted with effective breadth.

Lot 63.—CEPHALUS LAMENTING THE DEATH OF PROCRIS.

13 inches high by 16 inches wide.

An interesting group, designed and painted in the gusto of the old Italian school.

Lot 64.—REAPERS, WITH A VIEW NEAR WINDSOR.

19½ inches high by 27 inches wide.

That natural taste for the charms of landscape which was so early developed by this painter, grew, and expanded into rich maturity amidst the woodland and pastoral scenery so abundant of pictorial beauty in the regions of the ancient seat of royalty at Windsor. No one marked the combinations of light and shadow, ever varying, with those incidental effects which constitute the soul of landscape, more intensely than West. His sketch books were filled with beautiful passages—pictorial episodes—which he noted down in his rambles on horseback and on foot, during many an autumnal season, whilst professionally occupied at the Castle under the auspices of his sovereign. These studies enriching his faculty, supplied material for his back grounds, and gave birth to those charming scraps of landscape art, which for so many years have adorned the walls of his gallery, and have been studied as exemplars of style. This pastoral scene was painted from a group sketched in a corn field, on the borders of the Great Park. Windsor, and the adjacent country is seen in a cool retiring mass, as skilfully opposed to the local colouring of the field of corn. The figures are grouped with unaffected simplicity, and depicted with an intelligent hand. In the second ground are portraits of a party of friends who accompanied the painter in the evening ramble, namely, Mrs. West, her elder son, Mrs. Brounker, Sir Francis Bourgeois, R.A., and Mr. Trumbull, the celebrated American historical painter.

LOT 65.—VIEW OF TINTERN ABBEY.

3 feet high by 2 feet 4 inches wide.

Most poets, composers, painters and authors have earned fame, by labours peculiar to their respective styles. Among authors, one is celebrated for the epic, another for history, or the pastoral, the lyric, or the familiar style. Among the painters, one has raised a name for the grand gusto, another for portraiture, landscape, marine, for familiar subjects, or the grotesque style. Shakspeare and Rubens, mighty in power, great in invention, universal in taste, and uncontrolled in style, sought their themes 'midst worlds of spirits, and their prototypes in all that heaven had created on earth. Hence the versatility which their genius has disclosed, in works illustrating all things, and in clothing all with that picturesque interest which has delighted and astonished their fellow men. The universality of the genius and perceptions of WEST, in his comprehensive powers of imitation and design, entitles his memory to congenial fame.

Devoted to his art, WEST never quitted his domicile, even for an hour's recreation, without his sketch-book and his fountain pen. This venerable ruin, so familiar to the tourist, was seen by the painter during an excursion with the late Duke of Norfolk, at whose seat he was invited by his Grace, to recreate for a few days. A tour on the Wye was proposed by the noble host, and the famed Abbey of Tintern making an interesting feature of the scene, it was delineated on the spot, the Duke, and a party of his friends attending the performance, as represented in the picture. The Artist's portrait is prominent in the group; the picture is executed with great freedom of pencil, and in a tone of colour locally descriptive of the general effect of the scene.

LOT 66.—KING RICHARD PARDONING HIS BROTHER JOHN.

18½ inches high by 14 inches wide.

A composition of another class, or rather treated in that feeling which marks the historical style of the British school, as associated with the sentiment and character of the middle ages.

LOT 67.—A LARGE LANDSCAPE, WITH HIS LATE MAJESTY HUNTING, AND WINDSOR CASTLE IN THE DISTANCE.

5 feet high by 7 feet wide.

There is a sentiment conveyed in the design of this scene, indicative of the philosophic benignity of its author. In the distance is seen the Castle, so long the residence of royalty, and that domestic peace, the example of which dispensed moral good to every grade of the subjects of this virtuous king and queen of England. The cottage in the foreground is illustrative of this; here, the woodman, returning to his peaceful home, is fondly hailed by his smiling family. This is no poetic fiction, but a veritable pastoral of the happy cot. The King, surrounded by his friends, joining the rural sport, is the middle link of the moral chain that unites the graphic allegory. The mastery of execution displayed in the painting of this composition is too obvious to need enforcing. The trunk of the antiquated beech is a portrait; and the touching of the foliage of the oak and shrubs is truly characteristic. "WEST," as Gainsborough observed, "understood the very anatomy of forest trees."

Lot 68.—THE WISE MENS' OFFERINGS.

4 feet high by 1 foot 11 inches wide.

The story related, as combined with the accepted attributes of this class of design. The grouping is well arranged, the colouring is judiciously distributed, and leads with scientific arrangement to the burst of splendour, surrounding the angelic spirits, thus poetically introduced into the composition.

Lot 69.—ARION.

9 inches high by 12 inches wide.

Composed in the genuine spirit of poetry, this exquisite little picture is a gem meriting a place in the richest cabinet of art. It is an emanation of splendor worthy the mind of Correggio.

Lot 70.—PROCESSION OF QUEEN ELIZABETH TO ST. PAUL'S, AFTER THE DEFEAT OF THE SPANISH ARMADA.

1 foot 5 inches high by 2 feet 2 inches wide.

Few passages from English history afford a more pictorial subject than this. With the Maiden Queen departed the last knights of the romantic school of ancient chivalry: With her ended the age of courtly pomp, and splendid pageantry; hence her days are the last, that congenially associate with the cherished amenities of the picturesque.

This procession, so memorable in our national annals, was detailed by the chroniclers of old with all the fond parade of pomp and local circumstance. The scene is thus pictorially faithful to the letter. The queen alighted at the old cathedral of St. Paul and the canopy of state was borne over her royal head by her loyal, loving knights, the gallant defenders of her throne. The painter has diffused a character over the scene that conveys the imagination to the spot. As a painting, it is wrought with the Author's usual facility, and characteristic spirit.

Lot 71.—THE DEATH OF THE EARL OF CHATHAM.

2 feet 3 inches high by 2 feet 11 inches wide.

It is a singular fact, that the late Mr. Copley, and his friend, the late Mr. West, were engaged at the same time in forming and arranging studies for a large picture, representing the death of the Earl of Chatham. Mr. West had already found a generous patron in his Sovereign; his rival had to seek professional renown. Neither knew of the other's intention; but on the disclosure of their separate, though similar plans, Mr. West generously relinquished the object of his pursuit, and left the field open to his contemporary.

From this masterly and well-coloured study, may be inferred, that a grand picture would have been produced, had the projected design been accomplished.

Lot 72.—BAPTISM OF OUR SAVIOUR.

12 feet 6 inches high by 10 feet wide.

Painted by command of His late Majesty for his intended Chapel in Windsor Castle.

The true believer cannot, without emotion, contemplate the humility of the Saviour, thus depicted, stepping from the consecrated waters of the Jordan, on the moment after submission to that solemn ceremony, by the symbol of which, mortals were henceforth to be acknowledged heirs to immortality! The picture displays the highest style of historical composition.

Lot 73.—VENUS AND CUPID.

12 inches high by 16 inches wide.

Tastefully designed, and expressed with the accustomed energy of its Author's masterly feeling.

Lot 74.—IRIS COMING TO PRIAM.

4 feet high by 5 feet 10½ inches wide.

"Then down her bow the winged Iris drives,
And swift at Priam's mournful court arrives;
Where the sad sons beside their father's throne
Sate bathed in tears, and answered groan for groan,
And all amidst them lay the hoary sire."

HOMER'S ILIAD, B. xxiv.

This beautiful messenger of the Gods is whispering her mission to the afflicted Priam, and encouraging him to venture to the Grecian Camp to treat with Achilles for the restoration of the slain body of his son, Hector.

"Fear not, oh father! no ill news I bear;
From Jove I come, Jove makes thee still his care."

Lot 75.—CUPID AND PSYCHE.

4 feet 8 inches high by 4 feet 8 inches wide.

Few of the heathen deities have inspired the poet, the sculptor, or the painter, with a theme upon which to lavish the rich stores of their imagination so generally, as the loves of Cupid and Psyche. In the composition of this group the inventive powers of West are developed with that elegance which can result only from a just appreciation of the classic beauty of the antique. The picture is a fine specimen of the painter's art, and the taste and feeling of the design, in all its contours, afford a beautiful hint to the sculptor, for a group in Parian Marble.

Lot 76.—THE BRAZEN SERPENT.

12 feet 6 inches high by 10 feet wide.

Painted by command of His late Majesty, for his intended Chapel in Windsor Castle.

It was the intention of this august, and truly pious Sovereign, to have erected a chapel, 90 feet in length and 45 feet in breadth, designed expressly for the reception of historical pictures, representing the greatest events recorded in the Old and New Testament. The subjects, which were partly chosen, and all approved by His Majesty, embrace the progress of revealed religion, from its commencement to its completion. The whole are arranged from the Four Dispensations, into *five and thirty* compositions, and with that circumspection, that the most scrupulous, touching the propriety of admitting pictures into churches, it is presumed, must acknowledge them, as drawn from the divine fountain of truth, calculated to inspire no other sentiment, than that of pure reverence for the sacred

events which they thus emphatically record. That this noble monument of the Sovereign's mental triumph over the unenlightened prejudices of his age, should not have been accomplished, must ever be regretted by those superior minds which feel a national pride in the native genius of the country.

This picture of the Brazen Serpent has been acknowledged to hold its rank amongst the highest efforts of ancient or modern art, in all the attributes of the great style. It is due to the genius of its author, to pronounce it worthy the age of Michael Angelo.

LOT 77.—THE CAVE OF DESPAIR.

2 feet high by 2 feet 6 inches wide.

The very name of Spencer associates itself with all that is richly imaginative, and congenially picturesque. His volume is an exhaustless mine of invention, that has supplied a thousand gems, which succeeding poets have delighted to cut and shape, as offerings at Fancy's toilette.

Fecund, however, as were the imaginations of our native poets, could Shakspeare, in his delightful dreams of futurity, have pictured to his fancy a modern theatre, illumined in its magic grandeur, with its accompaniments, the glorious band of instruments, the rich costume, and splendid scene? Or could Spencer have conceived that the pourings out of his thoughts should have been thus embodied by the native genius of a sister art, to him, for ages as yet unborn?

The Cave of Despair, thus personified, is verily a painted poem, wherein the Artist has displayed his thoughts so truly in the feeling of his author, that it were scarcely an hyperbole to assert, that the picture and the poem were dictated by one and the same spirit. As a graphic composition, it may be classed, in all its pictorial properties, with the works of Salvator Rosa.

LOT 78.—VENUS ATTIRED BY THE GRACES.

1 foot 8 inches high by 1 foot 2½ inches wide.

Another graphic gem, displaying that deep toned brightness, which constitutes the very soul of Venetian harmony. The grouping of this truly original composition, is a compendium of beauty, no less abstractedly, than as an elegant medium for distributing the charm of colouring in all its glorious emanations. This has uniformly been admitted by the cognoscenti, to be one of the very finest specimens of modern art.

LOT 79.—PSYCHE OBTAINING THE GUARDED WATER.

12 inches high by 16½ inches wide.

Psyché, of whom Cupid himself became so desperately enamoured, that he was constrained to apply to his friend Hymen for relief, and become a Benedict. Who then but a master, could venture to personify the beauty of this most favoured fair?

In this piece, Jupiter's eagle is sent on an extraordinary embassy to the goddess, for such she became, after Venus put her to death for robbing the world of her darling son.

In composition, colour, mastery, and splendour of effect, this small picture may be pronounced a gem.

Lot 80.—THE ASCENSION OF OUR SAVIOUR.

4 feet 2 inches high by 2 feet 10½ inches wide.

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not To justly appreciate this master as a colourist, this magnificent composition, for such it truly is, should be attentively considered. In no work of the dimensions of this piece, can a greater display of high art be well conceived. The grouping of the figures is replete with graceful contour, and the feeling that pervades the design, combining harmony of colouring and splendour of effect, is wrought to the utmost scale of intensity.

Lot 81.—HIS LATE MAJESTY RESUMING ROYAL POWER IN 1789.

1 foot 8 inches high by 2 feet 6 inches wide.

SL
ue The event perpetuated by this picture, affords the British Nation a subject for grateful reflection. At this memorable period, when the King of England, recovered from an awful visitation of Providence, was hailed with the heart-felt congratulations of his whole people; the unfortunate King of France, a victim to faction, had lost the allegiance of his subjects, and was by them devoted to perish on a scaffold!

Lot 82.—ST. PETER'S FIRST SERMON.

12 feet 6 inches high by 10 feet wide.

SL
ue Painted by command of His late Majesty, for his intended Chapel in Windsor Castle.

An eminent display of that energy which characterised the mission of this disciple, is wrought in the countenance of St. Peter. That abstract excellence, which is so remarkable in the sculpture of the Greeks, by which the cognoscenti at once proclaim this to be a Bacchus, and that an Apollo, is richly distributed in the works of the highly gifted West; for such is the variety and fitness of his masks, that on beholding his pictorial dramas, not only the connoisseur, but indeed, even the unacquainted with art, who refer the paintings to the subject alone from their own perceptions, at once pronounce this to be St. Peter and that St. Paul. In conveying his meaning, whether the composition were from sacred or profane history, WEST, from the commencement to the termination of his long and arduous professional career, never rendered himself liable to censure for obscurity. The listening groups in this striking picture, are replete with intelligence, beauty, and expression.

Lot 83.—CHARACTERS IN THE STREETS OF LONDON.

1 foot 3 inches high by 1 foot 8½ inches wide.

SL
ue The great moralist, Dr. Johnson, observed, "He who feels desirous of studying the habits of society, must not confine his enquiries to the regions of St. James's, or Grosvenor-square; the great drama of human life has many scenes, of which the palace is but one; and to know them well, the enquirer must consent to tread dirty alleys, climb to plastered garrets, and descend to smoky cellars; and draw his estimate of the general system by his acquaintance

with the inhabitants of all." It was by knowledge thus acquired, that Swift, Smollet, and Goldsmith drew their veritable portraits. Poets, painters, and dramatists, are only admirable in personification, but as their prototypes are sought in nature. GARRICK caught his *Abel Drugger* in the living manners of a drysalter's warehouseman, on Snow-hill. Men of genius, with these rare perceptions, open nature's sketch book in every hole and corner—and hence supply the market, for the mental feast of life.

In this congenial feeling, the author of this truly English scene sketched merely what he saw, and depicted thus, specimens of a class of beings, useful, honest, hardy, and happy, regaling at an ale-house door; looking independant, sancy, and free from care, as the venerated monarch, who patronised the philosophic painter, delighted to boast his "honest common people."

LOT 84.—ARETHUSA.

1 foot 9 inches high by 1 foot 3 inches wide.

The genuine connoisseur—the skilled in *virtù*—on beholding this picture will admit, that WEST was a colourist! If the Venetian art was lost, it has been found; for this fine study is wrought in the spirit and feeling of Titian.

LOT 85.—MOSES RECEIVING THE LAWS.

18 feet 2 inches high by 12 feet 3½ inches wide.

Painted by command of His late Majesty, for his intended Chapel in Windsor Castle.

EXODUS, chap. 31.

Verse 12. And the Lord spake unto Moses, saying,

Verse 17. It is a sign between me and the children of Israel for ever; for in six days the Lord made heaven and earth, and on the seventh day he rested and was refreshed.

Verse 18. And he gave unto Moses, when he had made an end of communing with him, upon Mount Sinai, two tables of testimony, tables of stone, written with the finger of God.

Difficult as it may be to divest the mind of its cherished prejudices in favor of the genius of the ancients in every art, and equally difficult fully to appreciate contemporary talent; yet, not to acknowledge the superiority of genius which could accomplish works like these, rivalling in all the great attributes, the pictorial designs of Michael Angelo and Raffael, were an injustice, reflecting shame upon the understanding of the age. The composition of this awful subject, of Moses receiving the laws, and the pathos and effect displayed throughout the picture, may fairly compete with the noblest efforts of the pencils of these illustrious artists.

LOT 86.—THE PROPHET JEREMIAH!

12 feet 6 inches high by 5 feet wide.

Painted by command of His late Majesty for his intended Chapel in Windsor Castle.

Designed for one of the side compartments of the great picture of Moses receiving the laws. The countenance, and entire contour of this holy personage, is elevated to the fullest powers of graphic sentiment. Such personification seems to realise what is conceived by our perceptions of the living form of one of the prophets of the Most High.

Lot 87.—THE PROPHET ISAIAH.

12 feet 6 inches high by 5 feet wide.

Painted by command of His late Majesty for his intended Chapel in Windsor Castle.

To create the image of this inspired and most sublime poet of the Hebrews, called forth, it may be presumed, the utmost mental exertions of the painter. These exertions have not been wrought in vain—the composition is truly grand.

Lot 88.—THE EXPULSION OF ADAM AND EVE FROM PARADISE.

1 foot 7 inches high by 2 feet 4½ inches wide.

The picture impresses the awful story emphatically upon the heart.

Lot 89.—VENUS LAMENTING THE DEATH OF ADONIS.

1 foot 3½ inches high by 1 foot 4½ inches wide.

One of the most splendid effusions of the poetic pencil of the Artist. For originality of thought, and graceful application of that imagery, to which poetic fiction gives life, and the epic of painting adoption, few cabinet pictures can compete with this. In richness of tone, purity, and brightness, it is a graphic gem of surpassing excellence. Had it been the work of olden times, Correggio might have owned the aerial group, and Titian would have claimed the merit of the landscape.

Lot 90.—MOSES AND AARON BEFORE PHARAOH.

3 feet 1 inch high by 2 feet 6 inches wide.

A beautiful, and highly wrought study for the great and impressive picture of the same subject, painted for the projected Chapel at Windsor.

In this, the workings of the mind of the Egyptian king are most emphatically expressed; his visage is awful.

Lot 91.—THE DEATH OF LORD NELSON.

5 feet 10 inches high by 8 feet wide.

A composition abounding in interest, as it represents with local fidelity, the deck of the vessel, in which NELSON, in the moment of victory, received his mortal wound. As a graphic memorial of that naval action, which is the most glorious for England upon record, it has a particular claim upon national feeling; for it is intended expressly to perpetuate, not only the mighty event, but the personal resemblance from the life of the heroes, who fought side by side with the great naval chief, on the deck of the "Victory."

It has been observed by a distinguished personage, that a composition thus abounding in naval portraits, might afford the Lords of the Admiralty an opportunity of bestowing a marked compliment upon the service, by placing it in one of the public apartments of their office, where it might be preserved as an *heir loom*, reflecting honor upon the present age, and be contemplated as an object of art, of the deepest interest by posterity.

LOT 92.—KING LEAR AND CORDELIA.

18½ inches high by 23½ inches wide.

The difficulty of uniting the tender, with the heroic style, is infinitely more arduous in painting than in poetry; for in graphic art, form and expression are of necessity left to describe the emotions of the soul without the aid of language. In this the Artist, skilfully combining these limited attributes, has described the affecting scene with a force, that makes an intelligent appeal to the feelings. The executive style, or the pencil of the painter of this composition, was as manifestly independent of the contracted rules of criticism, as the pen of the great dramatic poet, whose thoughts he has thus pictorially embodied.

LOT 93.—MOTHERS WITH THEIR CHILDREN DABBLING IN A BROOK.

18½ inches high by 26 inches wide.

A learned trait of the simple pastoral. The disposition and colouring of the group comprehend properties of an order of excellence that is not addressed to common perceptions. In absence of all that is pretty, a recondite knowledge of the principles of painting is discoverable in this piece, that cannot fail to be felt by those who know how to appreciate true art. The repose of the back ground scenery is in strict conformity with the general sentiment of the composition.

LOT 94.—DEATH OF GENERAL WOLFE.

5 feet 4 inches high by 8 feet wide.

A volume might well be written on the honor which the native school, and the advantage which the British nation have derived from this picture. The fame of the painter, and of the engraver of the *Wolfe*, is spread over the civilised world, as the picture is universally admitted to be the standard model for the composition of the epic style of modern history. The world, however, are little aware of the difficulty which philosophers and men of genius experience in dispelling the clouds of prejudice and superstition, to bring truth to light. It will scarcely be believed, that nothing short of the persevering genius of WEST could have wrought this work; for all the dogmas of pseudo connoisseurship, cherished even by the credited arbiters of public taste, were arrayed before the painter, to deter him from his purpose, of representing the scene with the local circumstances of the hero's death. Some advised the group to be represented naked, and others insisted at least, upon the indispensable necessity of attiring the *dramatis personæ* in the costume of the Romans or the Greeks. WEST, confident in his own judgment, produced the picture as it is, and happily with that success, which at once carried conviction home to his opposers, who, on beholding the picture, candidly admitted that he was right. Hence, by one bold effort, WEST established the law, that anachronisms are not only unnecessary, but inadmissible in painting, as entirely incompatible with historical truth.

The *Wolfe* is considered one of the most impressive pictures of the modern school of design, and its pictorial merit as a composition will be preserved to posterity by the congenial hand of the eminent English engraver, Woollett. A fine proof impression of this engraving of the *Death of Wolfe*, has produced in a public sale, the sum of fifty pounds. From the joint labours of these two Artists, as exemplified in this splendid engraving, and

that of the Battle at La Hogue, may be obviously deduced the commencement of that vast exportation of, as well as internal traffic in prints, which have been productive of millions of wealth to the empire!

Lot 95.—VENUS AND ADONIS, WITH CUPIDS BATHING.

2 feet 4 inches high by 3 feet 3 inches wide.

W- These imaginary beings breathe the classic atmosphere of poetry. The scene is Virgilian, and the imagery is such as delight the poet in his waking dreams. As a picture, it is intense in colour and effect, and assimilates in sentiment and spirit with the impressive works of the old Venetian school.

Lot 96.—SAUL PROPHECYING.

5 feet 7 inches high by 8 feet 7 inches wide.

as- Compositions of this class, uniting such an assemblage of picturesque objects, were rendered popular by the inventive powers and classic pencil of Nicolo Poussin. Rich and comprehensive, however, as was the imagination of this great original master, the inventive faculties of design were no less eminently bestowed on WEST. Nature, in all her varieties, and art of all ages, he had studied so sedulously, that his mind, thus richly stored, enabled him to pour his thoughts upon the canvass with all the attributes suited to his subject almost spontaneously. Hence, that variety and fitness dispersed throughout his animated compositions; among which, this may be numbered as one, wherein the main story, like a well constructed poem is rendered the more delightful, by the judicious distribution of interesting episodes. Saul prophecying may be adduced as an exemplar of style for the composition of pictures intended for the furniture of splendid apartments.

as- **Lot 97.—THE DEATH OF SIR PHILIP SYDNEY, EPAMINONDAS, AND CHEVALIER BAYARD, IN ONE FRAME.**

12 inches high by 3 feet wide.

These interesting subjects, separately and suitably framed, would form three small specimens of art, that would adorn the cabinet collection of the finest gallery.

0 **Lot 98.—DEATH ON THE PALE HORSE; OR THE OPENING OF THE FIVE SEALS.**

15 feet high by 25 feet 3 inches wide.

REVELATIONS, chap. 6.

as- Verse 1. And I saw when the lamb opened one of the seals, and I heard as it were the noise of thunder, one of the four beasts saying, Come and see.

ly Verse 2. And I saw, and behold, a white horse: and he that sat on him had a bow; and a crown was given unto him; and he went forth conquering, and to conquer.

Verse 3. And when he had opened the second seal, I heard the second beast say, Come and see.

shaw. Verse 4. And there went out another horse that was red; and power was given to him that sat thereon to take peace from the earth, and that they should kill one another: and there was given unto him a great sword.

Verse 5. And when he had opened the third seal, I heard the third beast say, Come and see. And I beheld, and lo, a black horse: and he that sat on him had a pair of balances in his hand.

Verse 7. And when he had opened the fourth seal, I heard the voice of the fourth beast say, Come and see.

Verse 8. And I looked, and behold, a pale horse, and his name that sat on him was Death, and hell followed with him. And power was given unto him over the fourth part of the earth, to kill with sword, and with hunger, and with death, and with the beasts of the earth.

Verse 9. And when he had opened the fifth seal, I saw under the altar the souls of them that were slain for the word of God, and for the testimony which they held.

Verse 10. And they cried with a loud voice, saying, How long, O Lord, holy and true, dost thou not judge and avenge our blood on them that dwell on the earth.

And verse 11. And white robes were given unto every one of them, that they should rest for yet a little season, until their fellow servants also, and their brethren, that should be killed as they were, should be fulfilled.

The general effect proposed to be excited by this picture is the terribly sublime and its various modifications, until lost in opposite extremes of pity and horror; a sentiment which painting has so seldom attempted to awaken. It will scarcely be credited by posterity, though the veritable fact is sufficiently known to his contemporaries, that this stupendous picture was painted when its venerable author had nearly accomplished the patriarchal age of eighty years!

The first thought wrought on a surface of little more than three feet in breadth, with a spirit of poetic inspiration, is now in the collection of the Earl of Egremont, a nobleman whose munificent patronage of the British school, and refined taste for the polite arts, amply qualifies him to appreciate its transcendent merits. The study for the picture of Death on the Pale Horse, was exhibited in the gallery of the Louvre in 1802, then in the zenith of its glory; where, surrounded by all that was great and gorgeous in art, it shone a star conspicuously bright!

Lot 99.—OPHELIA BEFORE THE KING.—HAMLET.

1 foot 9 inches high by 2 feet 3 inches wide.

Study for the large Picture of the same subject.—(Lot 163.)

This masterly piece has always been admired for that energy of expression, and general contour, which associate with the awful descriptions of our great dramatic poet. As an example of style for the pouring out of a first thought, it may be considered as a graphic impromptu, displaying all the requisites of the pictorial art.

Lot 100.—THE INSTITUTION OF THE ORDER OF THE GARTER.

1 foot 4 inches high by 1 foot 10 inches wide.

The original study for one of the series of large pictures, recording memorable events of the reign of Edward the Third.

Painted by command of His late Majesty, and placed in the great audience chamber, Windsor Castle.

LOT 101.—BATTLE OF LA HOGUE.

5 feet 5 inches high by 8 feet wide.

Of all the graphic representations of sea-fights, this, which records the memorable naval engagement between the French and English fleets, commanded by the renowned admirals Tourville and Russel, has ever been held, by all the connoisseurs of Europe, decidedly pre-eminent. It is universally referred to as a master-piece of art, combining the utmost grandeur of pictorial composition and effect, without sacrificing aught at the shrine of truth. The composition, indeed, is graphically illustrative, almost to the very letter, of the mighty event which determined the adverse destiny of King James the Second, and led to the subsequent glory and increasing happiness of the British nation.

Admiral Russel, with his powerful fleet, which in conjunction with a Dutch squadron, amounted to ninety-nine sail of men-of-war, on the 18th of May 1692, from St. Helen's, stretched over to the coast of France. The next morning, at break of day, the look-out ships made signal of the fleet of France. The English line-of-battle was formed by eight o'clock; and at ten, the French being to windward, the Count Tourville bore down with determined resolution; and at eleven commenced the memorable action off Cape La Hogue. At one the French admiral's shattered ship was towed out of the line. The battle raged till four, and the action was suspended by a fog. The weather cleared, the enemy scattered, and in disorder, were discovered retreating to the north. Russel made signal for a general chase; the fog recommenced, and cleared again; the British admiral still pursued the flying enemy. At eight the blue squadron reached the foe, and engaged for half an hour; when, losing four of his ships, Tourville, crowding sail, bore away for shelter in Conquet road. The hostile fleets were near each other the two succeeding days; but only seen through short cessations of a continued fog. The French now standing to the westward—the English in close pursuit.

On the 22d, at dawn of day, the English were up with the enemy. At eleven, the French admiral run on shore, and cut away his masts; certain ships bravely stood by him, and were vanquished. In the evening many of the enemy's ships were standing into the bay of La Hogue. On the 23d, the English admiral sent Sir George Rooke, with several men-of-war, some fire ships, and all the boats of the fleet to destroy that of the French. Thirteen sail of French men-of-war had forced their way so high up the bay, that none but frigates and boats could venture after them. With this force, the daring islanders dashed forward; the boats were manned, and instantly proceeded to the attack. The boats vied with each other, to be foremost in boarding the enemy, who, appalled and dismayed at the intrepidity of the British seamen, crowded out of their ships on one side, as the conquerors rushed forward upon the other. Six of the large ships of war were burnt that night, and the other seven the next morning, with numerous transports, and vessels laden with ammunition. This most memorable and important victory, *credite posteri!* was achieved with the loss to the assailants of only ten men; although the attack was made by the boats, under a prodigious fire from the enemy's batteries on shore; and within sight of that army, proudly marshalled for the intended invasion of England, to replace King James upon his abdicated throne.

In the distant high ground and in front of the camp, may be discovered the figure of the king, who, witnessing the attack, is reported to have silently ejaculated, "Ye gods! how my brave English fight!"

LOT 102.—SURRENDER OF CALAIS.

1 foot 3 inches high by 1 foot 8½ inches wide.

The original study for one of the series of large pictures, recording memorable events of the reign of King Edward the Third, painted by command of His late Majesty, and placed in the Great Audience Chamber, Windsor Castle.

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Mr.

LOT 103.—EDWARD THE THIRD CROSSING THE RIVER SOMME.

1 foot 5 inches high by 1 foot 9 inches wide.

His late Majesty, on appointing his painter to prepare this series of pictures, observed, that he should desire to see the subjects chosen, represented strictly characteristic of the age. In consequence of this judicious command, the painter spared no labour in procuring all the information that antiquarian research could afford: hence the armour, the standards, the weapons, and general costume, are so compatible with the period of Edward the Third, that on beholding this rich composition, it appears to realize the scene.

50
Guine

LOT 104.—CHRIST REJECTED.

16 feet 9 inches high by 22 feet wide.

The subject of this great epic picture represents Christ rejected by the Jewish High Priest, the Elders, and the People, when brought to them by Pilate from the Judgment Hall.

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The wonderful events, of which this incident forms so striking a portion, took place when empire had reached its zenith under the Romans, and universal peace prevailed. They had been distinctly foretold by the inspired writers, and no meaner agents than angels from heaven had announced the advent of the Messiah, "glorifying God in the Highest, and proclaiming on earth peace and good will towards men;" thus awfully preparing the minds of men for the approach of an epoch, in which a new and mighty influence would overturn all the established moral and religious systems of the civilized world, making darkness and destruction vanish before, and give place to light and immortality. Such was the general feeling excited by this grand and affecting composition, that during its public exhibition in the chamber of the old Royal Academy, in Pall Mall, the spectators, who daily thronged to view it, impressed with reverential awe, spontaneously approached the picture uncovered. So universal was the desire to behold this picture, that its exhibition was visited by two hundred and forty thousand persons.

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The intelligence conveyed in a work of this magnitude, embracing the combinations requisite to produce the sublime in painting; the union of propriety with dignity of character, the varieties of expression; the graceful grouping; the grand display of drapery, and the intense arrangement of the *chiaro scuro*, with appropriate colours harmoniously blending into one great whole, demanded a perception to conceive, and a scientific knowledge to embody, which would almost appear beyond human power to attain.

It was the painter's object, in the delineation of this subject, to excite the same feelings, and to awaken the same sentiments in the mind of the spectator, which are produced by a perusal of the sacred text, which so pathetically records these awful events.

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As part of the means for accomplishing this end, several incidents, which were in connection with the main circumstance, are introduced, to contrast with the meekness of Christ, and to shew the simplicity and purity of the Gospel dispensation, in opposition to the pomp and parade of the Heathen and Jewish systems. The delineation of nearly the whole scale of human passions, from the basest to those which partake most of the Divine nature, has thus been necessarily attempted. Whether the painter has fulfilled the object of his arduous undertaking must be determined by the public voice.

The highly finished small study for this picture, is in the possession of the Earl of Darnley.

Lot 105.—EDWARD THE THIRD EMBRACING HIS SON AFTER THE BATTLE OF CRESSY.

1 foot 2½ inches high by 2 feet wide.

The first of these four historical compositions, *the Surrender of Calais*, is designed with such attention to time and circumstance, that it almost realizes that memorable event, which forms so interesting a feature of our national annals. It is rich in colour, and painted with a masterly pencil.

The second, *Crossing the Somme*, is no less of a general character, coeval with the military movement which it thus pictorially embodies, with all the chivalric associations of the age of the English hero.

The third, *The Institution of the Order of the Garter*, is an invaluable record, as it combines all the truth which antiquarian research could unite with this high department of pictorial representation.

The fourth, *Edward the Third embracing his Son after the glorious Battle of Cressy*, conveys the imagination so completely to the spot, with all the localities of an ancient camp, that it might be supposed to be painted by the faithful chronicler, Froissart.

Lot 106.—TOBIT AND THE ANGEL.

3 feet 10 inches high by 5 feet 2 inches wide.

Another admired composition from sacred story. The same sentiment of tenderness, so apparent in the other, pervades this, which is painted with equal mastery and effect. The study, from which the father of Tobit was painted, was supplied by Sir Joshua's famed old labourer. This useful model, then in his hundredth year, walked annually from York to London, and from London to York: "Why do you not winter in London?" enquired one of his patrons. "Why, sir," replied the ancient, "Coals be cheap in the north—and warmth be the very life of an old man."

Lot 107.—KING EDWARD THE THIRD CROWNING RIBEMOND AT CALAIS.

1 foot 3 inches high by 1 foot 8½ inches wide.

Another able instance of the amenities with which the pencil can illustrate the interesting pen of the historian.

LOT 108.—PÆTUS AND ARRIA.

7 feet high by 4 feet 9 inches wide.

Descriptive of the memorable story of the connubial affection and heroic virtue of Arria, the wife of Pætus Cecinna, of Padua, a Roman senator, who was accused of conspiracy against Claudius, and ordered to Rome by sea. She accompanied him, and in the boat stabbed herself, and presenting the sword to her husband, gently exclaimed, "My Pætus, 'tis not painful."

60
Guin

LOT 109.—EDWARD THE BLACK PRINCE RECEIVING KING JOHN OF FRANCE PRISONER.

1 foot 4½ inches high by 2 feet 1½ inches wide.

The court of the father of Prince Edward, was acknowledged all over Europe as the noblest school of chivalry. War, during the greater part of this reign, was hence deprived of half its horrors. King John, a prisoner in England, went to France on his parole. His people, impoverished by war, could not pay his ransom. The king surrendered himself, and died in London. The noble courtesy of prince Edward to his royal prisoner supplies one of the brightest pages of English history.

165
Guin
Mr.

[LOT 110.—QUEEN PHILIPPA AT THE BATTLE OF NEVIL'S CROSS.

1 foot 3 inches high by 1 foot 8½ inches wide.

Not only one of the most interesting, but finest coloured of the studies *for the large pictures at Windsor*

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Guin

LOT 111.—ST. GEORGE AND THE DRAGON.

14 inches high by 11 inches wide.

A pictorial representation of England's proud device, the first thought sketched for a compartment of the series of pictures, painted by command of His Majesty, George the Third, illustrative of the heroic reign of Edward the Third, for the decoration of the state apartments at Windsor. This masterly sketch is worthy the pencil of Rubens.

END OF SECOND DAY'S SALE.

Amount of the Day's Sale, 9900£.

THIRD DAY'S SALE.

MONDAY, the 25th MAY, 1829.

DUTY TO BE PAID BY THE BUYER.

Lot 112.—CUPID AND PSYCHE.

14 inches high by 12 inches wide.

An early effort of the Artist's pencil, the thought obviously supplied by the celebrated antique group, sculptured in marble.

Lot 113.—CHRYSES INVOKING THE VENGEANCE OF APOLLO AGAINST THE GREEKS.

4 feet 2 inches high by 3 feet four inches wide.

J. Taylor.

"God of the silver bow, thy shafts employ,
Avenge thy servant, and the Greeks destroy;
Thus Chryses pray'd, the favo'ring pow'r attends,
And from Olympus' lofty tops descends.—Pope's *Homer's Iliad*, B.i.

One of the early works of the master, though sufficiently well conceived to evince, that his perceptions were already open to the true gusto of design. The figure is animated, the expression just, and it is wrought with breadth.

Lot 114.—CHRIST AND THE ANGEL.

2 feet high by 1 foot 6 inches wide.

A chaste and most pleasing cabinet picture. The Saviour, to speak in the professional phrase, is a pure specimen of the colouring of the naked; and the action of the figure is admirably expressed.

Lot 115.—PORTRAITS OF ALGERINES.

2 feet 4 inches high by 3 feet wide.

These natives of Barbary visited England on some embassy from the Dey of Algiers, in the early part of the reign of His late Majesty, the veritable personifications of whom are thus preserved by this Artist.

8' Arcey.

LOT 116.—KING ALFRED DIVIDING HIS LOAF WITH THE PILGRIM.

1 foot 7 inches high by 2 feet 2 inches wide.

The original study for the well known, and much admired great picture, placed in Stationers' Hall.

This composition is admitted to be one of the finest examples of the great style, as applied to subjects taken from British history.

LOT 117.—THREE HEADS.

1 foot 8 inches high by 2 feet 2 inches wide.

These studies were the result of an experiment by the masterly hand of WEST, to ascertain the capacities of a menstruum, brought to this country by an ingenious Italian. It is to be regretted that it rested here, for its properties were such, as to induce the belief that the same menstruum had been used by the great masters of the old Italian school, and that much of the recondite character which is so admired in the *chiaro scuro* of their works, was effected through its medium. The proprietor of this secret disappeared, to the great regret of the Artist, and perhaps to the disparagement of the art, which might have derived considerable aid from a discovery that promised new means to the professor, for rendering his thoughts with superior facility, richness, and effect.

LOT 118.—THE RAISING OF LAZARUS.

2 feet 6 inches high by 3 feet wide.

Painted in chiaro scuro. The original study for the great Altar-piece in Winchester Cathedral,

A picture, as may be inferred from this prototype, designed in the epic style, and with a feeling which is no less original than grand.

LOT 119.—MARINE AND INLAND NAVIGATION ENRICHING BRITANNIA.

1 foot 7½ inches high by 2 feet wide.

The attributes, and other pictorial expletives, are tastefully arranged, and identified with skilful mastery. This, which is intended to form the centre compartment, though imposing in general effect, is not completely finished. The figure of Britannia is beautiful and dignified.

LOT 120.—MANUFACTORY GIVING SUPPORT TO INDUSTRY.

1 foot 7½ inches high by 2 feet wide.

The grouping of this subject is elegantly conceived, and the colouring most tastefully distributed. Every part of the picture is richly diversified with busy episodes. The female figure, engaged in ornamenting a vase, is emblematical of the improving taste of the people; and the operations of the loom through all the previous stages of the material that it is weaving into form, indicates the thriving state of the manufactories. The scene is a delightful allegory of national prosperity.

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Lot 121.—HUSBANDRY AIDED BY ARTS AND COMMERCE.

1 foot 7½ inches high by 2 feet wide.

P. A. In this pastoral scene the groups are designed with that elegant simplicity with which the imagination paints Virgilian peasants. The time represents the season of harvest. Some are binding the golden sheaves, and others are gathering from the pole the clustering hops. The various ages from man to infancy, of those who people this autumnal scene, thus skilfully scattered, afforded the Artist the means of distributing to his picture all the hues and tints with which Pomona paints the rosy peach or stains the juicy grape.

Lot 122.—GENIUS CALLING FORTH THE FINE ARTS.

1 foot 7½ inches high by 2 feet wide.

A composition worthy the inspiration which this classic fiction seems to bestow. The figure of Genius, with his flaming torch, has all the poetic fire of a Prometheus. This is a display of the power of that pencil which could embody the thoughts as fast as they flowed from the directing mind to the obedient hand.

Lot 123.—THE FOUR QUARTERS OF THE GLOBE BRINGING TREASURES TO BRITANNIA.

1 foot 7½ inches high by 2 feet wide.

incas- These five designs were made by command of their late Majesties, as prototypes for the compartments of a ceiling in one of the royal palaces. As an allegorical series, perhaps, nothing that has proceeded from the modern schools, equally combine so many of the higher properties of art. The figure of the guardian goddess of the favoured isle is finely imagined, and the four quarters of the globe are nobly personified. The contour of the groups, and the display of light, shadow, and colour, are arranged most harmoniously.

h. These exquisite designs might be appropriately displayed in a rich cabinet, expressly made to receive them, as they would form four corner compartments and a centre piece. Such a cabinet would be of matchless beauty.

Lot. 124.—THE PROPHET JEREMIAH.

1 foot 2 inches high by 3 feet wide.

This, and the subjects of the following seven lots, though painted in *chiaro scuro*, form a series of designs illustrative of some of the most striking events recorded in Sacred History, which eminently display the powers of the Artist in epic composition.

Could the author of these masterly studies have been prevailed upon to part with them he might have disposed of such original effusions of his graphic powers at his own price; but, it is known to those noblemen and gentlemen, who were his contemporaries, that the painter could rarely be induced to part with a sketch, or a study, even to those who honoured him with their friendship and patronage. An opportunity is at length afforded to those who may desire to possess them, and, it is hoped, that some of these studies, many of

which may be considered highly-finished cabinet pictures, will become the property of those distinguished personages, who, in his lifetime did such honour to the talent of the painter.

This study for the personification of the Prophet Jeremiah, forms one of the three compartments of the Altar-piece for the intended Royal Chapel at Windsor.

LOT 125.—MOSES RECEIVING THE LAWS.

2 feet 11 inches high by 4 feet 2 inches wide.

A splendid study, intended for the centre division of the projected Altar-piece.

LOT 126.—THE PROPHET ISAIAH.

1 foot 2 inches high by 3 feet wide.

Painted with coequal effect. This study forms the third compartment of this striking and magnificent whole, which combines all the great properties of the art.

LOT 127.—PETER'S FIRST SERMON.

3 feet 6 inches high by 2 feet 4 inches wide.

The surpassing beauty of this composition, as seen perfected in the great picture, is universally admitted. In this small prototype, the general expression and intention are developed sufficiently for the painter's purpose, and the study proceeds to that skilful state of feeling which leaves the imagination to complete the sentiment inspired, according to its own perceptions.

LOT 128.—OUR SAVIOUR HEALING THE SICK.

3 feet high by 2 feet 4 inches wide.

One of the most impressive subjects that could be chosen for graphic representation, and embodied with that union of grandeur, simplicity, and beautiful episode, which constitute the epic of design. The composition is wrought in the same intelligent spirit which pervades the admired series.

LOT 129.—THE ASCENSION OF OUR SAVIOUR.

3 feet high by 2 feet 4 inches wide.

The emphatic style in which this sublime event is thus enforced, exhibits at one glance the powers of painting. The burst of light, and the groups of heavenly beings thus illumined by the simple opposition of the *chiaro scuro*, eminently display the painter's recondite knowledge of his surprising art.

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Lot 130.—THE BAPTISM OF OUR SAVIOUR.

3 feet high by 2 feet 4 inches wide.

Every passage of this composition is strictly in keeping with the one great sentiment of the design: all is repose. The "meek and lowly Jesus" is ascending from the waters of that river, that figuratively may be termed the Christian Lethe, in which were washed away the memory of the sins of fallen man.

Lot 131.—PAUL AND BARNABAS PREACHING.

3 feet high by 2 feet 4 inches wide.

There is a noble gusto in this design, wherein the solemn grandeur of architecture, combined with the animated forms and rich contour of the various groups, produce an effect which embraces all the amenities of pictorial design.

Lot 132.—PAUL AND BARNABAS PREACHING.

2 feet 4 inches high by 3 feet wide.

The original design for the Large Picture.

Painted in a broad and masterly style, and in colouring rich and effective. This, and the other coloured studies, which were made as prototypes for the large pictures painted for His late Majesty, and which are marked in the Catalogue, would form a rich collection of small historical pieces in themselves, which, superbly framed, would add to the splendour of any apartment of moderate dimensions.

Lot 133.—MOSES CONSECRATING AARON AND HIS SONS.

2 feet 4 inches high by 3 feet wide.

Representing the sacrifice and ceremonies at the consecrating of the priesthood, as described in the

xxix chapter of Exodus.

And thou shalt consecrate Aaron and his sons. And thou shalt cause a bullock to be brought before the tabernacle of the congregation:—And thou shalt kill the bullock before the Lord, by the door of the tabernacle of the congregation.

Lot 134.—THE RAISING OF LAZARUS.

2 feet 5 inches high by 3 feet 10 inches wide.

By comparing this earlier design with that which forms the Altar-piece of the choir in Winchester Cathedral, may be discovered the different view which the perceptions may take of the same subject at distant periods of time. Thus, if one mind can form two such distinct compositions from the same event, and the same point of time, how various are the means of representation, when the scene is distributed to the inventive perceptions of all the members of a school of art.

Lot 135.—HAGAR AND ISHMAEL.

6 feet 3 inches high by 4 feet 6 inches wide.

GENESIS, chap. xxi.

Verse 17. And God heard the voice of the lad: and the Angel of God called to Hagar out of Heaven, and said unto her, What aileth thee, Hagar? fear not, for God hath heard the voice of the lad where he is.

The holy scripture is so rich in historical description, and so abounding in awful, sublime, and touching events, that it may be considered as a source inexhaustible, which has supplied for ages, and will continue to supply, the genius of poetry, sculpture, and painting, with congenial themes, as long as art and science shall endure. As a volume of sentiment, wherein the awful grandeur of the Deity is displayed in the language of divine inspiration, and his works set forth with the dignity and simplicity of poetic imagery, it surpasses all the written inventions supplied by the genius of man. From this great source, the sacred dramas, depicted by the hand of WESR, were drawn and wrought with that reverence for the holy record that strengthened his perceptions, and imposed upon him, as a duty, the grateful exercise of that talent, which the dispenser of all good had graciously bestowed upon himself. Certainly, he laboured with zeal at his calling, and buried not his talent under a napkin. Others may henceforth surpass him in his art: but it is to him the world owes the revival of that epic style of composition, which rendered the age of Michael Angelo and Raffael so memorable; and which, until the period when he obtained the patronage of his Sovereign, had declined to the very bathos of pictorial design.

This affecting story of Hagar and Ishmael is told in the congenial spirit of his translating of the holy record.

Lot 136.—THE GOOD SAMARITAN.

2 feet 3 inches high by 3 feet wide.

A composition interesting to the collector, principally from the circumstance of its being one of the very early efforts of the master's ingenious pencil.

Lot 137.—NATHAN AND DAVID.

7 feet high by 9 feet wide.

II SAMUEL, chap. xii.

Verse 7. And Nathan said unto David, Thou art the man.

A composition too obviously identified with the holy record to need extra elucidation. That clearness and perspicuity which are so essential to pictorial personification, though too often sought in vain in many graphic works, are attributes eminently disposed throughout the designs of this master. In this the story is rendered complete. As a picture, it is full of energy and potent in expression.

LOT 138.—GENERAL KOSCIUSKO.

12 inches high by 16½ inches wide.

This amiable man, hero, and patriot, the famed Pole, who struggled so nobly for the maintenance of the liberties of his oppressed country, was known and esteemed by the painter, who has thus veritably perpetuated his portrait. Kosciusko was then a refugee in London, and suffering from the wounds which he had sustained in battle. The simplicity of this composition, and the arrangement of the light, thus partially illuminating the face of the patriot, are pictorial traits of nature, only to be imitated by a comprehensive knowledge of art. The scene, looking over the Thames through the open window, is a scholastic specimen of ærial perspective.

LOT 139.—A VIEW OF TANGIER MILL, NEAR WINDSOR.

2 feet 5 inches high by 1 foot 9 inches wide.

Few rural spots have more frequently supplied the landscape painter with a theme, than Tangier Mill. From hence, along the wooded banks of the lock, and the park wall, which form a vista, is seen one of Windsor's oldest towers. The subject is herein treated with pictorial skill. There is characteristic repose in the tone of colouring; the figures are admirably placed, and touched with mastery.

LOT 140.—PETER AND JOHN GOING FROM THE SEPULCHRE.

5 feet 3 inches high by 2 feet 10 inches wide.

St. John, chap. xx.

Verse 3. Peter therefore went forth and that other disciple, and came to the sepulchre. So they ran both together: and the other disciple did outrun Peter, and came first to the sepulchre.

The original design for one of the side compartments of the magnificent stained glass Window, executed by command of His late Majesty, and set up at the east end of St. George's Chapel, at Windsor.

The subject is told with an energy characteristic of the scriptural account, and with that pictorial skill, which corresponds with the general scheme for this fine display of transparent painting.

LOT 141.—THE RESURRECTION OF OUR SAVIOUR.

10 feet high by 4 feet 6 inches wide.

An awful, and most impressive composition, *designed for the centre compartment of the Great Window.* It is admitted by travellers, that the *coup d'œil* of the choir of this highly enriched Gothic chapel, as viewed from the pointed arch of the screen beneath the organ loft, looking through the gargeous vista of richly carved stalls, with tabernacled canopies, surmounted with the emblazoned standards and symbols of knighthood, terminating with the Altar-piece, and the painted glass Window, sixty feet in height, surpasses every similar spectacle in the world. How can it cease to be regretted, that an enlightened nation should

have indulged a prejudice against the introduction of painting into churches, when the union of the Fine Arts, thus displayed, can excite that solemn and reverential awe, which is universally felt by all—the enlightened and the unenlightened—on entering this august temple, dedicated to the service of our holy religion? The pious sovereign, under whose munificent auspices these noble works have been completed, has never been suspected of superstition—nor to have been wanting in orthodoxy, touching the pure spirit of devotion, as ordained by the Reformers of the Faith.

Lot 142.—THE THREE MARIES GOING TO THE SEPULCHRE.

5 feet 3 inches high by 2 feet 10 inches wide.

Designed for the third compartment of the Great Window, and equally compatible with the whole.

These finely painted compositions, with suitable architectural arrangements, would form a beautiful and appropriate altar-piece for a small church or chapel.

Lot 143.—OMNIA VINCIT AMOR.

6 feet high by 7 feet wide.

Allegorically illustrative of the universal power ascribed to the Deity, whose fiat transformed an idiot into a philosopher, and inspired a blacksmith with a genius for art. Who at once can quicken the indolent to ceaseless action, rouse the timid to dare death; and can subdue the stoutest heart to weeping effeminacy.

Lot 144.—SHEEP WASHING.

12 inches high by 16½ inches wide.

A happy illustration of one of the most cheerful scenes of the English pastoral. This subject has afforded a delightful theme for many poets, but few painters have ventured to represent it, considering it replete with pictorial difficulty. WEST admitted no impossibilities in his art, he saw the busy scene, felt its capabilities for a picture, and personified his feelings in this masterly piece.

Lot 145.—DANIEL INTERPRETING THE WRITING ON THE WALL

4 feet 2 inches high by 6 feet wide.

DANIEL, chap. v.

Verse 17. Then Daniel answered and said before the king, Let thy gifts be to thyself, and give thy rewards to another; yet I will read the writing unto the king, and make known to him the interpretation.

Described in the perspicuous language of the master, this picture, in its general character and effect, assimilates with the spirit of the record. It is an imposing subject, and would be seen to advantage in a spacious gallery.

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LOT 146.—A LANDSCAPE VIEW FROM THE TERRACE AT WINDSOR LOOKING OVER DATCHET.

1 foot high by 1 foot 3 inches wide.

Little as the most illustrious poets and painters have been regarded in their day, and rarely as they have caught a transient ray of courtly favour, yet, such is the power of genius, that it has bestowed immortality upon even things inanimate. Datchet, and the adjacent site of Hearn's old oak, that spread its hoary limbs in this home park, is pointed to as hallowed ground. Shakspeare has localised the scene with "Windsor's Merry Wives." How few of all the great and grand, who, surrounding the maiden queen, smiled as she smiled, at the dramatic exhibition of the playwrights "merrie conceits" of the fat knight, and Mrs. Ford and Datchet mead, though marshalled then in all the envied pride of courtly pomp, have escaped oblivion? whilst the poet's name is identified with immortality, like that of the planet Jupiter.

This delightful peep over the dwarf wall of Windsor Terrace, thus associates itself with Shakspeare.

LOT 147.—VIEW OF CRANFORD BRIDGE.

2 feet 3 inches high by 3 feet wide.

This very masterly painting will perpetuate the memory of a spot, over which the honoured King George the Third had passed a thousand times, in his way to and from the seat of government, and his quiet retreat at Windsor.

LOT 148.—THE NAMING OF JOHN.

6 feet high by 9 feet wide.

LUKE, chap i.

Verse 60. And his mother answered and said, Not so, but he shall be called John.

61. And they said unto her, there is none of thy kindred that is called by that name.

62. And they made signs to his father, how he would have him called.

63. And he asked for a writing table, and wrote, saying, John; and they marvelled all.

64. And his mouth was opened immediately, and his tongue loosed, and he spake and praised God

When certain dignitaries of the church endeavoured to direct Handel in the choice of passages from the Holy Scriptures for his sacred musical compositions, he replied "No, I can read my Bible for myself." His selections are grand and appropriate to his art.

So WEST, in the choice of his subjects from the same divine source, held himself independent of control, from a laudable consciousness of his own competency to judge upon that which related to his own art: such independence is the natural result of great minds. The naming of John is a theme that demanded intellectual powers of no common order to embody; but the painter having chosen it, he has thus identified it with the record in that emphatic style which enforces his thoughts, by a direct appeal to the judgment. *This is one of a series of four historical pictures of the same dimensions, and may be classed among the finest of his epic compositions.*

Lot 149.—AARON STAYING THE PLAGUE.

2 feet 4 inches high by 3 feet 1 inch wide.

A subject not easily personified by painting, but herein treated in a masterly sketch, with a recondite perception of the painter's art.

Lot 150.—THE OVERTHROW OF PHARAOH AND HIS HOST.

12 feet 6 inches high by 10 feet wide.

Painted by command of His late Majesty for his intended chapel in Windsor Castle.

Exodus, chap. 14.

Verse 26. And the Lord said unto Moses, Stretch out thine hand over the sea, that the waters may come again upon the Egyptians, upon their chariots, and upon their horsemen.

Verse 27. And Moses stretched forth his hand over the sea, and the sea returned to his strength when the morning appeared, and the Egyptians fled against it: and the Lord overthrew the Egyptians in the midst of the sea.

Verse 28. And the waters returned, and covered the chariots and the horsemen; and all the host of Pharaoh that came into the sea after them; there remained not so much as one of them.

Comparable in all its pictorial attributes, as part of the great design for the projected chapel, this picture is strikingly effective. The spirit diffused over the appalling scene is no less original than awfully grand. The angel, clad in white raiment, stretching his protecting hands over the Israelites, is perhaps one of the finest traits of the sublime upon graphic record.

Sir Joshua Reynolds maintained the axiom, that the grandest and most imposing epic designs might be composed by the judicious grouping of at most, twelve figures. His dictum is supported by many noble works of the ancient schools. Reynolds indeed, in his birth of Hercules, and other epic pictures, happily illustrated his own hypothesis. That this can be accomplished only by a master mind, needs no other proof, than to look around amongst the prolific pourings out of the imagination of the painters for a century after the decline of the olden schools. In West, all Europe admitted the revival of the great style, and his works strikingly verify the axiom of his honoured friend, and great contemporary, Reynolds.

Lot 151.—THETIS BRINGING THE ARMOUR TO ACHILLES.

2 feet 2 inches high by 1 foot wide.

Designed in a spirit coequal with the poetic period which it is intended to illustrate; and painted with that vigour which is accordant with the heroic style of the art.

Lot 152.—LANDSCAPE—FALLING OF TREES IN WINDSOR GREAT PARK.

2 feet 4 inches high by 3 feet wide.

So familiar was the painter with the sylvan scenery of this delightful woodland region, that he might have answered an inquiring stranger in the words of Milton—"Dingle and bushy dell, and every bosky bourne from side to side," I know of this great wood.

Who that has a feeling for the picturesque, delighting in a solitary ramble amidst the woods, has not been awakened from his reverie by the rural sound of the echoing axe, wielded by some stout arm, laying the pride of the forest low? To such this picture is particularly addressed. There is a vastness of character in every department of this forest scene, which is painted with that energy which many may admire, but which few can expect to accomplish; for such rare vigour of pencilling was the result of years of practice on works of almost gigantic magnitude.

Lot 153.—THE GOLDEN AGE.

2 feet 2 inches high by 2 feet 6 inches wide.

One of those very interesting cabinet pictures, by which the painter acquired early celebrity, after returning from his studies in the classic regions of Italy. For breadth of effect, chaste design, and congenial contour, no production of the pencil can more perfectly assimilate itself with the poetic sentiment of the Golden Age. In the characteristics of the happy drama, all affects that dignified simplicity of the pastoral habits of society, coeval with the patriarchal days of Abraham. The three periods of life are herein introduced, infancy, puberty, and old age. The beauty and innocence of the sleeping babe, the maternal serenity of the author of its being, and the tranquillity of the aged parents, are so feelingly expressed, that the composition may be pronounced a most impressive illustration of human happiness.

Lot 154.—EXPULSION OF ADAM AND EVE FROM PARADISE.

6 feet high by 9 feet wide.

This first scene of the most ancient tragedy of the world, has caused an hundred generations of man to weep. In this awful scene are depicted the first man and the first woman, who trembled at the displeasure of an offended God!

Expelled from Paradise by the Angel, overwhelmed with mental agony, these beings, so recently innocent and happy, have suddenly opened before them a wide world, the first step into which is terror, gloom, and sadness.

Never was painted story more emphatically told. It is a masterpiece of the pathetic of the graphic art.

Lot 155.—THE STOLEN KISS.

4 feet 2 inches high by 5 feet 2 inches wide.

This sylvan picture represents an assemblage of those envied beings, who people the delightful territory of the poets, situate in *Terra Incognita*; in which lovers, before marriage, bespeak latticed cottages, and green sheep-walks.

This Stolen Kiss, is one of those petty larcenies, which, tried in the Court of Love, would be ignored by Cupid, and Hymen would record an acquittal.

LOT 156.—VIEW IN WINDSOR GREAT PARK.

2 feet high by 2 feet 9 inches wide.

The scene taken from below Snow-hill, one of the most picturesque prospects in this delightful region. In the middle ground are distributed His late Majesty's flocks and herds. In the foreground the painter has introduced the figure of himself, taking the sketch from which this picture is painted, together with portraits of his two saddle-horses, and his old and faithful servant, James Dyer, years since one of the living models at the Royal Academy, and subsequently, for half a century, the prototype for many of the finest human studies in the compositions which surround this gallery. When a young man, he was a private in the royal horse-guards.

LOT 157.—VENUS RELATING TO ADONIS THE STORY OF HIPPOMENES AND ATALANTA.

5 feet 4 inches high by 7 feet 2 inches wide.

The choice of this subject, and the classic feeling with which it is thus pictured, display the capacities of the painter, as extended to the most elevated class of art. In tender pathos, the personification yields in sentiment to no picture of the ancient schools. Venus, with all her lovely wiles, is touching the fond heart of Adonis, by reciting the sad loves of Hippomenes and Atalanta—how she cherished their amours—how she promoted their marriage—and the fatal catastrophe of the ardent lovers, who were transformed into lions by the prudish goddess Cybele!

The colouring of this picture emulates the splendour and purity of the Venetian school.

LOT 158.—A DESIGN FOR A MONUMENT FOR THE LATE LORD NELSON.

3 feet 4 inches high by 2 feet 3 inches wide.

In this masterly thought, the Artist has exhibited a plan for a public monument, no less novel than imposing in contour and effect; as it is intended to perpetuate a great national event by a trophy, composed of the union of Architecture, Sculpture, and Painting. The lower group of appropriate figures of colossal size, to be represented in sculptured marble, and the centre to contain a magnificent allegorical picture, the subject, the apotheosis of Nelson.

LOT 159.—VIEW OF WINDSOR CASTLE FROM THE GREAT PARK.

2 feet high by 2 feet 9 inches wide.

A rich and glowing landscape, represented under that deep-toned, mysterious effect of atmosphere which is so inspiring to the picture-que genius of poetry and painting, and so peculiar to the climate. The scene is characteristic of autumn, the season most congenial to the painter's art. The multitudinous groups of red deer, combining with the foreground, distribute a rich display of warm colouring, scientifically effective, in opposition to the vast extent of the receding blue depths of distant country, in which the Castle appears mantled in poetic grandeur.

Lot 160.—BIRTH OF JACOB AND ESAU

6 feet high by 9 feet wide.

That licence which is claimed by the dramatic poet is equally accorded to the painter, who in dramatising from a given theme, is not expected to cast his scene to the very letter of the text. The scriptural account of the birth of the twin brothers, though so very circumstantially rendered, does not furnish this description. The painter, however, like the poet, by the exertion of his imaginative faculty, brings the scene present to his mind, and supplies such circumstances as would naturally occur to enrich his pictorial drama. The composition thus conceived, represents the new born infants in the arms of the female attendants, wrapt in that ecstacy of fond delight, which the gentle sex can only feel, at the coming into life of a new and helpless being; when their holiest sympathies are excited—the moment of peril being past!

Creations of the imagination like these, whether personified by the pencil or the pen, sensibly touch the female breast, and awaken the best emotions in the heart of man!

Lot 161.—PÆTUS AND ARRIA.

3 feet high by 2 feet 6 inches wide.

eads- The same Story as that of Lot 108, but treated with a new perception. In this, the figures are represented at half length, and on a smaller scale than in the large picture of the same interesting subject.

Lot 162.—ABRAHAM GOING TO SACRIFICE.

1 foot 8½ inches high by 2 feet 4 inches wide.

eads- Very original in its design, and rich in colour and effect, this small picture holds its due claim to notice. It would make a pleasing feature of any cabinet collection.

Lot 163.—OPHELIA BEFORE THE KING.—HAMLET.

1 foot 9 inches high by 2 feet 3 inches wide.

ead- Powerfully as the actor enforces the spirit of the author, and awakens the sympathies or excites the passions of the audience; yet the vastness of the stage, and the consequent incapacities for rendering the scene, such as the imagination forms it in the closet, leaves the personification incomplete. The painter, however, treating the subject in his imitative art, can supply these deficiencies, and render the scene with all its fitting accessories. Thus, pictorial composition carries the imagination to the very spot, where the proportions, the corresponding light and shadow, the colour and costume, unite to perfect the drama.

It is not possible to paint language: neither can painting represent more than a moment of time; but the interest that this creative art can excite, by bringing a scene with all its pathos, thus at once before the eye, compels the mind to acknowledge the magic of its powers.

In expression, this composition is grand. Ophelia's madness touches the heart, and the mixed expression of horror and guilt, manifest on the visage of the king, and the same emotions, with a tincture of compunction on that of the queen, are marked with a

potency, which could only result from the original perceptions of a mind thus capable of illustrating Shakspeare.

It may be here worthy observing, that the improvements of the stage, touching costume and scenic effect, under the management of Garrick, originated with his esteemed friend WEST, who first pressed upon his attention the propriety of abolishing those anachronisms which were endured sixty years ago, and which were so offensive to good taste, and detrimental to stage effect.

Lot 164.—ABRAHAM GOING TO SACRIFICE.

6 feet high by 9 feet 8 inches wide.

Representing with the master's accustomed originality of thinking, a point of time, that afforded this affecting scene, wherein the Father of the Faithful, proceeding to the altar, unshaken in his holy purpose, is about to execute the awful command of God!

Lot 165.—A LANDSCAPE.

1 foot 3 inches high by 1 foot 9 inches wide.

Characteristic of the scenery of Cumberland, with one of the beck's, or small cascades, which abound in the well watered regions of that romantic county.

Lot 166.—THE WATERS SUBSIDING AFTER THE DELUGE.

6 feet high by 9 feet wide.

A composition so fraught with the awful and sublime, as to convey the imagination, as it were, to the point from whence to view the world in desolation. Here nature, in silent gloom, seems to mourn the disappearance of the beautiful creature man, whose godlike visaged sons and daughters, now no more, had so lately, in bright multitudes, gladdened the earth. The group of ghastly death, thus exposed by the subsiding of the waters, expresses more than words can paint. It is a picture of the deepest pathos of which the art is capable.

The foregoing four subjects were painted by command of His late Majesty, for the same number of compartments in the proposed chapel in Windsor Castle.

Lot 167.—RAISING THE SHUNAMITE'S SON.

6 feet high by 6 feet 6 inches wide.

Feelingly expressive of the very affecting story, as related in the page of Holy Writ.

And when Elisha was come into the house, behold the child was dead, and laid upon his bed. He went in therefore, and shut the door upon them twain, and prayed unto the Lord.

The fervour of devotion is powerfully expressed in the whole contour of the 'holy prophet, and the personification of the recovering youth is a trait of pictorial feeling, ably wrought and finely conceived.

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Lot 168.—OVERTHROW OF PHARAOH AND HIS HOST

3 feet 1 inch high by 2 feet 6 inches wide.

el. Conceived in the same spirit, and executed with the same mastery as the surrounding compositions of this class. The effective splendour of the Angel stretching his arms over the protected of Heaven, is a pictorial trait, as impressive as it is original, and cannot fail to excite the admiration of the intelligent in art.

Lot 169.—THE ASCENSION.

17 feet 7 inches high by 9 feet 6 inches wide.

Painted by command of His late Majesty, for his intended chapel in Windsor Castle.

ad. FOR THIS LARGE PICTURE NO SPACE COULD BE AFFORDED IN THE GALLERY: IT WILL NOT THEREFORE BE EXHIBITED UNTIL THE OPENING OF THE THIRD DAY OF SALE.

No painter ever more sensibly felt, or more highly extolled, the genius of the great masters than WEST; and the unqualified admiration which he uniformly professed for their works, and in his lectures, were spontaneous overflowings of a mind capable of emulating their renown. The language in which he has apostrophised others in many instances, may, without the appearance of adulation, be applied to himself; for now, he too is enrolled in the catalogue of the illustrious dead. When living, he was the victim to unprovoked and unmerited satire; but already due honour has been accorded to his injured memory by the greatest painter of the age. Sir THOMAS LAWRENCE nobly apostrophised the genius of his venerable predecessor in his luminous and very elegant address delivered *ex cathedra*, to the students of the Royal Academy, 1825. And all Europe, and his country, have admitted his just pretensions to lasting fame. That singleness of sentiment in general effect, which WEST so emphatically pressed upon the observance of the disciples of the school over which he presided, may be studied to advantage in this most splendid and vigorous production of his pencil.

This grand and imposing composition is *the last of the series painted by the express command of our venerated late Sovereign*, whose munificent patronage, dignified support, and princely condescension, enabled the painter to accomplish so much of his task with that felicity which obtained for him the approbation of his Royal Patron, and that share of fame and applause which has been accorded to him by the world.

Lot 170.—VIEW ON THE SUSQUEHANNAH.

13½ inches high by 17½ inches wide.

Interesting as a veritable delineation of a scene in that remote region where nature exhibits her original works untouched by the meddling hand of man: where the waters, in wanton sport, scatter their white spray in the oozy fronts of peeping rocks and stones, old as the creation; and where the forests, rooted in antideluvian beds, harbour the echoes of three thousand years.

This interesting American scene, so truly characteristic of the uncluttered regions on the banks of the Susquehanna, is painted with a free and tasteful pencil. The principal figure in the diminutive group, is a *whole length portrait* of an esteemed friend of the painter, THE LATE DR. BRAGGE, placed on this congenial site, a playful compliment to his celebrity, as one of the *cognos* of the old Cottonian school of *fish*-fishing.

Lot 171.—GENERAL JOHNSON SAVING A WOUNDED FRENCH OFFICER FROM THE TOMAHAWK OF A NORTH AMERICAN INDIAN.

4 feet 2 inches high by 3 feet 4 inches wide.

It were generally acceptable to good taste, if veritable facts like this were more frequently selected as subjects for the pencil. Examples thus emphatically recorded of individual acts of generous heroism, would stimulate others to do the same, and tend to great moral good, by lessening the too common, but most afflicting calamities of war. In the old American war, in the days of General Wolfe, the intrepid General Johnson, in the midst of a skirmishing party, saw one of his confederate Indians about to kill a French officer, and according to their savage mode of warfare, by way of trophy, to take his *scalp*. The General flew to the rescue of the victim, and admonished the Indian thus. "If you want a trophy, go to the woods and collect scalps from the brave who have fallen in the fight."

52

Guine

Lot 172.—ANGELICA AND MEDORA.

3 feet high by 2 feet 4 inches wide.

One of those personifications which express the painter's congeniality of sentiment with the poet, whose story he delighted to illustrate.

45

Guine

Lot 173.—SAINT MARGARET OF SCOTLAND.

10 feet high by 3 feet 4 inches wide.

A cartoon, the study for a stained glass window, intended to be executed by Jervis and Pearson, for Fonthill Abbey, in Wiltshire.

Lot 174.—SAINT THOMAS A-BECKET.

10 feet high by 3 feet 4 inches wide.

The companion cartoon to the preceding, intended as the prototype for a window to be executed in stained glass at Fonthill Abbey.

Lot 175.—FISHING PARTY.

1 foot 6 inches high by 2 feet 1 inch wide.

Painted *con amore* by the Artist, to perpetuate one of those happy scenes of early days, the memory of which help old age, musing in the chimney nook, pending the March winds, to shake off an occasional hour of his tedious vitæ.

This scene represents a still water near Daggenham Reach, a famed site for the rod, with a party collected for a day's sport, by the late Sir Hugh Palliser, Governor of Greenwich Hospital. The Artist, who was an intimate friend of the Admiral, and like himself, skilled in the rod, used to recreate in the summer season at his apartments, and meet some of the renowned anglers of the last century. On one of those visits the sketch for this picture was made, in which is introduced the portrait of the governor and the painter, with others whose identity now elude research.

No
XMA?

Lot 176.—VIEW NEAR HAMMERSMITH.

1 foot 2 inches high by 1 foot 5½ inches wide.

Described with that topographical truth and freshness, which are so captivating in the works of the Dutch school. The localities of the scene indeed, are so identified with the view, that nothing is omitted that could add to its picturesqueness. The sentiment of the stillness of a fine summer evening, reposing on the tranquil bosom of the "silver Thames," is enforced with the felicity of nature.

Lot 177.—ANTIOCHUS AND STRATONICE.

4 feet 1 inch high by 6 feet wide.

That perspicuity of style which obtained for the painter, amongst the cognoscenti, such distinguished approbation early in life, and which constituted one of the chief attributes of his mental power, throughout his long professional career, is eminently displayed in this composition. Expression is said to be the soul of art; with this attribute too, the mind that formed this gallery was richly imbued, for, in looking around, every passion and every emotion that can be embodied in the vast scope of facial expression, in all their varieties, are to be traced in the varied compositions that adorn this gallery. The emphatic force with which the story of Antiochus and Stratonice is thus graphically related, alone would justify this praise.

Antiochus, afterwards King of Syria, was the son of Seleucus. He fell into a lingering disease, which appeared to defy the skill of his father's physicians. At length it was discovered that his pulse became invariably more irregular, when Stratonice, his step-mother, entered his apartment, and that love for her was the entire cause of his complaint. The discovery of this unhappy passion was communicated to the father, who to save the life of his son, bestowed upon him the object of his affection.

Lot 178.—CHRYSEIS RESTORED TO HER FATHER.

1 foot 4 inches high by 3 feet 3 inches wide.

Chryses, the priest of Apollo, was the father of Chryseis, who was the wife of Eetion, sovereign of Lyrnessus. This place was besieged and taken, its spoils divided among the conquerors, and Chryseis fell to the share of Agamemnon. The afflicted father went to the Grecian camp to solicit his daughter's restoration. His prayers were fruitless; and he implored the aid of Apollo, who visited the conquerors with a plague, and obliged them to restore the beautiful captive.

The picture, or rather masterly sketch, describes the sacrifice preparing to the god, and at the moment, the empassioned meeting of the father and his beloved child.

Lot 179.—A FLOWER GIRL AND CHILD.

15 inches high by 11 inches wide.

This small picture is admirable for depth of tone and mastery of execution.



**Lot 180.—THE FIRST PICTURE PAINTED BY THE VENERABLE
FOUNDER OF THIS GALLERY WHEN IN HIS CHILDHOOD.**

11 inches high by 15 inches wide.

Precocity of genius is said to be more rarely instanced in the art of painting, than in any other elegant art, or learned science. It might puzzle philosophy to account for this, or to discover why the art itself is the last that has ever attained to eminence, amongst even the most highly civilized nations?

Lot 181.—BOYS AND GRAPES.

2 feet 4 inches high by 3 feet wide.

It were difficult, perhaps, to name another instance similar to that which relates to this, and the subject of the preceding lot; these exhibiting the *Alpha* and the *Omega* of that graphic art, by which this great painter so manifestly contributed to enlighten the age, and raised so conspicuous a monument to his own fame.

Total Amount of Sale, of Pictures, About 16,000 £

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James I. whose whole length Portrait forms a part of the group.

This bold and richly coloured sketch is on panel

..... 78 THE BATH OF DIANA; a noble study for the very large picture of the same subject in the Stafford Gallery

..... 79 ECCE HOMO. This charming specimen was considered by the late President and his predecessor, Sir Joshua Reynolds, to be the most exquisite production of the Art. It is oval and on panel

..... 80 THE DEATH OF ACTÆON; a grand Landscape with Figures mounted on foot, assembled on the bank of a River, at the conclusion of a Stag Hunt; the animal, after taking to the water, is represented in the attempt to gain the bank, where it is fastened upon by the Dogs, and is about to be dispatched by the javelins of the Hunters: an heroic Figure is reclining in the shade on the left, and Diana with a Nymph is represented on the right, somewhat removed from the front ground of the picture. This prodigy of Art it is believed was painted for the King of Spain, by whom it was presented to Charles I. of England.

FINIS

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